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BIRD'S EYE VIEW OF PARIS, LOOKING WEST.

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SINNETT'S PICTURE OF PARIS,

COMPRISING

A RETROSPECTIVE HISTORICAL SKETCH OF THE RISE AND
PROGRESS OF THE CITY;

A COMPREHENSIVE

DESCRIPTION OF THE MOST REMARKABLE PUBLIC
BUILDINGS, PARKS, CHURCHES, ETC.;

PRECEDED BY NOTICES OF THE

Various Routes from the Coast to the Capital.

WITH A CONCISE ACCOUNT OF

VERSAILLES, FONTAINEBLEAU, ST. CLOUD,
ST. DENIS, NEUILLY,

AND OTHER PLACES IN THE ENVIRONS, MOST ATTRACTIVE
TO THE VISITOR.

A ROUTE

FOR VIEWING PARIS IN SIX DAYS;

AND

A NEW AND SUPERIOR MAP,

WITH REFERENCES TO THE

Principal Streets, Public Buildings, Railway Stations, &c.

LONDON:

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P R E F A C E.

THE ease and rapidity with which persons are borne from one point to another in the present day, and the precision with which it is possible to calculate the moment of arrival at any given spot, have removed many of the objections to travel, which formerly prevented those to whom time was an object, from satisfying their curiosity on Foreign Scenes. Travelling has now become one of the necessities of life, and the numerous facilities for its enjoyment within our reach, have given rise to a natural haste and economy of time—*We are on the move*, is the cry all over Europe, and the grand object seems to be to get over the most ground and see the greatest possible number of curiosities in the shortest possible time : in the same spirit has this work been written. Paris, the centre of most Continental

trips, is little known to the English traveller previous to his visit, and he falls suddenly into a wilderness appalling to weak nerves. One who has lived long in the French Capital, and witnessed the utter helplessness of a first appearance, the waste of money and the waste of time, has brought his experience into the market in a presentable form, within a convenient compass and at a moderate price. Without disparaging others, whose value he acknowledges, he pretends to equal utility and more conciseness; the attention is drawn to everything deserving of notice, and all redundancy is avoided. His picture may not escape critical censure; but let it be remembered, it is a bird's-eye view: the drawing is correct; the grouping has been the work of time; the colouring alone is matter of taste. Exhibited in the hope of gaining public favour, the height of his ambition is, that every sensible traveller may have a copy in his possession.

SINNETT'S

New

PICTURE OF PARIS.

INTRODUCTION.

THE following pages are intended to present to the reader a concise description of PARIS, as it is ; unincumbered by any of those useless speculations, which those who seek to swell their volume have been in the habit of forcing upon the public. We have already succeeded in bestowing what may be termed a boon upon the public in our condensed view of LONDON;* the flattering reception that work has met with is parent to the present undertaking ; and we trust the offspring will be found deserving of family regard. The task we have imposed upon ourselves is far from being an easy one ; but the impetus is both strong and pleasing, and we yield ourselves to its influence. We shall set down nothing but what is necessary to be known, and will endeavour to leave nothing unsaid that may be deemed requisite : Paris, its situation, history, rise, and progress, shall form a second section to

* A Picture of London, comprising the History, Rise, and Progress of the Metropolis to the present period ; with a description of the environs, and a Route for viewing the whole in Seven Days. With 59 engravings and a new and superior Map, with References to the principal Streets, Omnibus Routes, Railway Stations, &c. The Ninth Edition : Published by G. F. Cruchley, Fleet Street, London.

our work, being premised by a few introductory details which the visitor will find an advantage in being made acquainted with before he undertakes his survey. Our plan will embrace the method and manner by which strangers may acquire a perfect knowledge of the various localities; the most advantageous choice of residence and manner of living; a description of the numerous vehicles by which to be conveyed to every point of Paris and the environs, with their fares and hours of departure; a condensed history of the town and city, from the earliest ages; its moral and social state; its Population, and the habits and manners of the inhabitants; its Customs; Consumption; Annual Expenditure; its Government; its Halls of Justice; Tribunals, Civil and Military Administrations; its Churches, Palaces, and public edifices; and its Parks, Gardens, Squares, Public Markets, Bridges, Quays, Canals, and Hydraulic establishments. It will further comprehend its Charitable Institutions, places of Public Instruction, Libraries, Institutes, and Societies of Literature; its Museums, Picture Galleries, Public Gardens, Theatres, Exhibitions, and every description of houses of entertainment: nor shall we omit its funeral pomp and Public Cemeteries. In all cases we shall adjoin the hours and days at which strangers are admitted and the means to insure an entrance; and, lastly, the whole of the places described have been visited, and the information verified.

Private Funds.—The Traveller, for eight or ten pounds, will be able to pass a fortnight very pleasantly, seeing all that is worthy of observation, residing at a respectable hotel, and taking back with him a few elegant “cadeaux” for absent friends. As the exchange is generally in favour of London, it will be as well to change only about three pounds into French money before starting, then change only as occasion may require, that he may not have any French money when he returns. In London, the sovereign is equal to 25 francs; in Paris, to $25\frac{1}{2}$ francs, and occasionally a few sous more. The franc is worth tenpence.

R O U T E S .

As soon as the reader has decided on a trip to Paris, his first step will be to procure a *passport*, no traveller being allowed to go beyond Calais or Boulogne without one. This may be obtained by applying at the office of the French Ambassador, No. 6, Poland Street, Oxford Street, between the hours of one and three. The Secretary will furnish a printed form, to be filled up, with the name and address, and the route intended to be taken. With this the applicant must call on the following day, when his *passport* will be given him. No charge is made, nor is any fee expected by the clerks in the office. Passports may also be *immediately* obtained at the office of the French Consul, No. 3, Copthall Court, Throgmorton Street, on the payment of ten shillings.*

The greatly increased intercourse between England and France within the last few years, has not only very much diminished the time and trouble formerly attendant on a journey to Paris, but materially reduced the expense, and given rise to various routes, differing slightly in interest, time, and expense. These we will proceed to describe, pointing out briefly the chief objects of note occurring in each, and leave the choice to the taste, patience, state of health, or curiosity of the traveller.

Steam-boats to Calais or Boulogne start from London Bridge; and from both towns conveyances to Paris run once or twice a day. The voyage is accomplished in about twelve hours, according to the state of the tide and weather; and to those persons who have never sailed down the River Thames, this route may be recommended, as a favourable opportunity for beholding the extent and magnitude of British commerce, the venerable Tower of London, the unrivalled Greenwich Hospital, the extensive and formidable looking arsenals of Deptford and

* Passports may likewise be procured from the French Consuls at Brighton, Dover, Portsmouth, and Southampton, or from any of the English Consuls at the coast towns, on payment of ten shillings.

Woolwich, the rapidly-enlarging town of Gravesend, the fort at Tilbury, and, lastly, the fleet of noble ships stationed at the mouth of the river, near the town of Sheerness.

Those who prefer a shorter sea voyage, may proceed by railway to Dover, and thence by steam-boat to Calais, a voyage of about two hours; or by the same railroad to Folkstone, and thence to Boulogne. The voyage to Boulogne is performed in about three hours. Another route is by way of Brighton to Dieppe (eight hours), or Havre (twelve hours), and thence to Rouen, from which city the traveller may proceed to Paris by railroad.

The last route we shall mention is to Southampton by railway, and thence by steamer to Havre.

At all the railroad stations, at the steam-packet offices, and at most of the principal inns in London, correct information may be obtained of the precise starting times of the steam-boats from any of the towns just named, and also of the fares, which are not given here, as they frequently vary, according to the time of year, and the competition which may exist between rival companies.

Having stated the various means of reaching Paris, we will now briefly describe the different routes, commencing with those

FROM CALAIS TO PARIS.

CALAIS is a fortified town, but owes its security more to its situation than its fortifications, being built in the midst of marshes, which can be flooded on the approach of an enemy. The houses are built of stone, and the streets are wide and straight. The objects most deserving of notice are the pier, which is of great length, and forms a pleasant promenade, from which, in fine weather, the cliffs of Dover may be plainly seen (on it is erected a column, commemorating the return of Louis XVIII. from England); the ramparts, the barracks, the Hôtel de Ville or Town Hall, and the light-house. The population is upwards of 13,000, and chiefly employed in the

manufacture of lace and stockings, fishing, and commerce.

The chief hotels are Dessin's, the most fashionable : and Quillac's, also comfortable, but more moderate in charge.*

There are three routes from Calais to Paris, viz.

1. *By Abbeville and Beauvais.*

	Miles.		Miles.
Haute Buisson	9	Camps	6 $\frac{1}{2}$
Marquise.....	5	Poix	7
Boulogne	7 $\frac{1}{4}$	Granvilliers	9 $\frac{3}{4}$
Samer	9 $\frac{1}{2}$	Marseille	7
Cormont.....	5 $\frac{1}{4}$	Beauvais	12 $\frac{1}{2}$
Montreuil	7 $\frac{3}{4}$	Noailles	9 $\frac{1}{4}$
Nampont	8	Puisseux	8 $\frac{3}{4}$
Bernay	5 $\frac{1}{2}$	Beaumont.....	7
Nouvion	5 $\frac{1}{2}$	Moiselles	8 $\frac{1}{4}$
Abbeville.....	7 $\frac{3}{4}$	St. Denis	8 $\frac{3}{4}$
Airaines	12 $\frac{1}{2}$	PARIS.....	6
			<hr/>
			174 $\frac{1}{2}$

From Calais the traveller proceeds by the Porte Royale and the populous suburb of the Faubourg St. Pierre, through Haut Buisson, Marquise, and the pretty village of Wimilles, over a succession of hills, which afford pleasing sea-views, and from which the English coast may be seen at times, to Boulogne.

BOULOGNE-SUR-MER, in the department of the Pas de Calais, is a flourishing sea-port. The population exceeds 24,000 persons, exclusive of English, of whom there are about 5,000 constantly resident.† The town is large, well-built, of great antiquity, and is divided into

* At most if not at all the hotels in the towns on the northern coast of France, English is spoken tolerably well ; but we would strongly recommend our readers to make themselves acquainted with the French language, which will add considerably both to their comfort and pleasure during their tour.

† The distance from Calais to Paris given here, is greater than that mentioned in Gazetteers. The discrepancy arises from the posting distances being given above.

‡ Our French neighbours have a joke, that the *Debtors' Prison* here is known by the name of *L'Hôtel d'Angleterre*.

two portions, *La Haute Ville*, or High Town, and *La Ville Basse*, or Low Town. In the former, which is the principal residence of the upper classes, there is an English Protestant Church, in which service is regularly performed. The harbour is commodious, and defended by a pier. The air is healthy and strengthening, and great numbers of visitors are attracted by the very handsome and commodious establishments for sea-bathing. There are also a public library containing more than 20,000 volumes; a museum of natural history and antiquities, reckoned one of the best in France; and a very good gallery of statues. On a rising ground near the town, stands a column of marble, commenced by Buonaparte in commemoration of his intended conquest of England, and completed by Louis XVIII. in honour of the restoration of the Bourbon family. It is now surmounted by a statue of Napoleon.

The principal hotels are, Hôtel des Bains; Hughes's Royal Hotel; De Barry's Marine Hotel and Boarding House: Hôtel d'Angleterre; Hôtel du Nord; L'Univers; London Hotel; British Hotel.

The road from Boulogne to Montreuil is hilly, and presents few objects worthy of notice, except the village of Samer.

MONTREUIL is a fortified town, of great strength, and formerly considered impregnable. It is situated on an eminence, and appears to advantage on entering it from the Calais road. Here the diligences usually stop, while the passengers dine. From this town the road passes through Nampont, and the forest of Cressy (renowned in English history) to Bernay and Nouvion, where the vineyards may be first seen. Such of our readers as have passed through Kent on their way hither, will, we doubt not, give the preference in picturesque appearance to our hop-gardens.

ABBEVILLE is the next place of importance on our route. This is also a fortified town, on the river Somme, which is navigable here for vessels of moderate size. The church of St. Winifred is deserving of notice, the

front being of the rich gothic style. There is a good public library, containing 15,000 volumes, a theatre, and a covered market.

From Abbeville the road passes through the several villages already named, to

BEAUVAIS, the capital of the department of the Oise, a manufacturing town of some importance, and surrounded by a beautiful country. It is neatly built, and the streets are broad and straight. The cathedral is a fine specimen of French gothic architecture, and the choir is well worthy of notice. The church of St. Etienne and the Hôtel de Ville also merit attention. This town has been besieged many times, but never having been taken, has received the name of *La Pucelle*. Here there is also a good public library, containing several thousand volumes. From Beauvais the road presents no feature of interest, except the small town of St. Denis, which will be noticed in our account of the *Environs of Paris*.

2. BY AMIENS AND CHANTILLY.

From Calais the traveller proceeds as far as Abbeville by the route just described, a distance of about seventy miles.

	Miles.		Miles.
Ailly (from Calais)	78½	Laigneville	6½
Pecquigny	15½	Chantilly	7½
Amiens	8½	Luzarches	5½
Flers	12	Ecouen	7
Breteil	7½	St. Denis	6
St. Just	11½	PARIS	3½
Clermont	9		
			<hr/>
			179½
			<hr/>

After leaving Abbeville, nothing deserving of particular remark presents itself to the traveller's notice till he arrives at

AMIENS, the principal town in the department of the Somme. It is a place of great antiquity, and well-built, and has a population of 45,000 persons, nearly 10,000 of

whom are employed in the manufacture of linen and woollen cloths. Amiens is a bishop's see, and the cathedral, one of the finest specimens of gothic architecture in France, is peculiarly worthy of notice. The nave, from its height and the elegance of its pillars, universally excites admiration. These are 126 in number. The choir is also much admired, from the beautiful carved work in the stalls and pulpit. The College, Hôtel de Ville, (in which the treaty of peace between England and France in 1802 was signed,) the Corn Hall, and the Palace, once inhabited by Henry IV., but now converted into private houses, are also deserving of inspection. In addition to these features of interest, Amiens has a theatre, gallery of pictures, a public library containing 42,000 volumes, and a botanic garden.

CHANTILLY owes its celebrity to its having been the residence of the princely house of Condé. Their palace, once so greatly admired for its magnificence and extent, was destroyed in the early part of the first Revolution; but the stables, which still remain, are so extensive and handsome as to be mistaken by strangers for the palace itself. The houses in the town are well-built, and there is a hospital, richly endowed by the last prince of the Condé family.

The road from Chantilly is interesting, presenting several fine views, and passing between two woods.

LUZARCHES is chiefly remarkable for its two ancient castles, one on each side of the road, formerly the residence of the early sovereigns.

3. BY ST. OMER AND AMIENS.

The distance by this route is about the same as by the preceding. There is little or nothing worthy of remark till the traveller reaches

ARDRES, a small, well-fortified town, in the department of the Pas de Calais, celebrated as the place near which the famous interview between Francis I. of France and Henry VIII. of England took place, and which, from

the magnificence displayed by both kings and their attendants, during the ten days the meeting lasted, received the name of *Champ du Drap d'Or*.

ST. OMER is a strongly-fortified town, in the department of the Pas de Calais, and at the union of several great roads. It is partly built on a hill, but principally in a low, marshy plain at its foot, which, in case of attack, could easily be overflowed. The streets are broad and regular, but the buildings have by no means a striking appearance. There are, however, several public fountains. The cathedral of Notre Dame is a large gothic edifice, completed about the middle of the fifteenth century. It contains a fine painting by Rubens, a good organ, and several colossal statues. The abbey of St. Bertin, in which the last of the Merovingian kings died, was destroyed during the first Revolution, and only some ruins of its church remain. The other principal public buildings are the College, formerly the Jesuits' Church; the Military Hospital, formerly a college for English and Irish Roman Catholic clergy; the Hôtel de Ville; the arsenal and powder magazines, the hospitals, prisons, theatre, and convents. The ramparts are planted with trees, and form fine walks. There is a court of primary jurisdiction and commerce, and a public library containing 16,000 volumes. The manufactories are numerous, giving employment to a population of nearly 20,000. Near the town is a lake, on which are some curious floating islands, held together principally by the trees which grow on them, and affording pasturage for sheep and cattle.

From St. Omer, the traveller proceeds to Amiens, the route from which town has been already given.

FROM DIEPPE TO PARIS.

This route is the shortest, and lies through the most beautiful districts in Normandy. The distance (by this route from London) is usually performed in eighteen hours.

DIEPPE, in the department of the Seine Inférieure, is a large, handsome town, of great antiquity, situated at

the mouth of the river Arques. Being the nearest seaport to Paris, it is much frequented during the summer, for sea-bathing. The bath-room is an elegant modern building, and has, besides ample conveniences for bathers, billiard and reading rooms. There is also a building appropriated to warm bathing; attached is a concert-room, in which balls and concerts are given almost every evening during the season. There are two churches in Dieppe, besides some chapels, and a Protestant church. That dedicated to St. Jacques is a fine building of gothic architecture, with a lofty tower. The castle is now occupied as barracks, and being situated on an eminence at the west of the town, commands a very extensive view of the surrounding country. There are several manufactories; but the chief trade of the town is in fish, of which large quantities are sent to Paris. There are many good inns; the Hôtel de Paris, the Hôtel du Roi d'Angleterre, and the Hôtel de l'Europe are among the best, particularly the latter, where the English language is spoken freely, and where comfort, civility, and moderate charges are combined.

About four miles from Dieppe are the picturesque ruins of the Chateau d'Arques.

The distance from Dieppe to Paris by the road is 104 English miles; but since the opening of the Railway from Rouen to Paris, most travellers prefer proceeding from Rouen by the latter more expeditious mode of conveyance; we shall therefore conduct our readers by diligence to Rouen, (only 35 miles,) leaving them to decide on their further proceeding as time or inclination may direct.

	Myr. Kil.	Miles.
Omonville	1 5	9 $\frac{1}{2}$
Totes..... ..	1 3	7 $\frac{3}{4}$
Les Cambres	1 2	8 $\frac{1}{4}$
Rouen..... ..	1 7	10
	<hr/>	<hr/>
	5 7	35 $\frac{1}{4}$
From Rouen to Paris by Railroad		84
		<hr/>
		119 $\frac{1}{2}$
		<hr/>

The road from Dieppe to Rouen is most interesting, hardly excelled by any other road in France, passing through numerous populous villages, and a fertile and well-wooded tract of country. The traveller is particularly struck with the numerous Cotton Manufactories, in the vicinity, and with the approach to the city of Rouen.

ROUEN, formerly the capital of Normandy, but now called the first city in the department of the Seine Inférieure, is one of the largest and most commercial cities in France, being, with its suburbs, seven miles in circumference, and having a population of nearly 100,000. It is an archbishop's see, and the seat of a prefecture. Its situation is very picturesque, being placed on the edge of a hill north of the Seine, and bounded at its two extremities by the valleys of Déville and Darnetal. The streets, like those of most ancient cities, are very narrow and crooked, and many of the houses are built of wood. The public walks, or Boulevards, which form a peculiar and interesting feature in so many of the continental towns, almost surround the city, are planted with fine trees, and afford many pleasing views.

There are many public buildings worthy of notice, among which stands foremost the Cathedral, originally built by William the Conqueror, and still a noble specimen of Gothic ecclesiastical architecture. The beautiful spire, which formerly rose from the centre tower, was destroyed by lightning in 1822, but is rebuilt in cast iron, and is 410 feet high. The other tower is 236 feet in height, and its summit affords a most agreeable view of the city and surrounding country. The interior also contains many highly interesting objects, among which may be mentioned the tomb of Cardinals d'Amboise and Cambacères; the monument erected by Diana of Poitiers to the memory of her husband; the statue of Richard Cœur de Lion, and the box which contains his heart. There are several other fine monuments, and a beautiful altar-piece by Philip de Champagne. The Archbishop's palace adjoins the Cathedral.

The Abbey of St. Ouen, formerly in the possession of the Benedictines, is an elegant building, with beautifully painted windows, and a fine spire. Close to the Abbey, is the Hôtel de Ville, in which is a public library of 70,000 volumes, and a gallery of paintings; and a little more to the north is the Royal College.

The Palace of Justice, formerly the seat of the Norman Parliament; the Mercers' and Drapers' Hall, the Corn Hall, the Custom House, and the Theatre, also deserve attention.

Rouen has been the birth-place of several eminent persons, among whom may be named Corneille, to whose memory a very splendid monument is erected, and Fontenelle; and here, in 1480, the brave but unfortunate Joan of Arc was, to the disgrace of her English captors, burnt to death, as a witch.

The hotels are, Grand Hôtel de Rouen, on the Quay, with good accommodation and reasonable charges; the Albion, and the Hôtel d'Angleterre, also on the Quay; and the New Railway Hotel, which is very conveniently situated for those who are pressed for time.

FROM HAVRE TO PARIS.

As in the route by way of Dieppe, the traveller proceeds from Havre to Rouen, and thence by railroad to Paris. There are two modes of conveyance from Havre, the diligence, and the steam-boat. There are several of the former, which start daily, reaching Rouen in time for the trains to Paris. The voyage up the Seine is generally performed in about eight hours.

If time permit, those who like the water, can proceed up the Seine to St. Germain, and take the railroad to Paris. This excursion is, in point of interest and beauty of scenery, nearly equal to the celebrated voyage up the Rhine. On the banks are numerous picturesque towns, ancient castles, and romantic old ruins, many of which, to those well acquainted with English History, will be viewed with peculiar interest, as connected with the warlike

Cœur de Lion, and our Henriès and Edwards; while the mere pleasure seeker will find an abundance of variety and a degree of comfort which the road, even with the best diligences, can hardly yield.*

HAVRE is a flourishing sea-port at the mouth of the Seine, situated on a plain at the foot of the hill of Ingouville. It was founded about the commencement of the sixteenth century by Francis I., and, owing to its admirable situation for commerce, has gradually increased to the importance it now possesses. The harbour is large and easy of access, and the tide remains at high-water mark for two or three hours every flow. There is a considerable trade carried on in fish, and there are numerous manufactories, the principal of which are engaged in the making of cotton stuffs. The citadel is on an eminence to the north-east; and on the east cliffs, are two lofty light-houses, commanding a most extensive sea view. The streets are in general narrow, and the buildings not remarkable in appearance. The church of Notre Dame possesses a fine organ, presented by the celebrated Cardinal Richelieu; and there is good public library, containing 15,000 volumes.

Hotels: for parties intending to remain any time, Frascati's, the Amiraute, London, or Wheeler's Hotel, are conveniently situated on the Quay.

TOPOGRAPHY OF PARIS.

PARIS stands in the middle of a vast plain on the borders of the river Seine, and at the height of 250 feet above the level of the sea; it covers a space equal to 13 square miles English, and is surrounded by a Boulevard,

* The reader, if intending to take this voyage, is recommended to procure "A Hand-Book up the Seine, by J. F. Smith," published by Cruchley, Fleet Street, which, in addition to much useful and pleasantly written information, contains an excellent coloured map of the country on both banks of the river.

or spacious road, on the border of which is a wall, constructed from 1784 to 1789, enclosing the whole. This wall, measuring 23,753 mètres, has 58 Gates or Barrières, leading into Paris, at each of which are placed public officers to superintend the fiscal laws relating to all articles of consumption entering the town.

Its distance from the principal capitals and cities of Europe is as follows:—

	Miles.		Miles.
Amsterdam	298	London	256
Berlin	592	Lyons	288
Bordeaux	357	Madrid	776
Brussels	189	Marseilles	507
Calais	161	Milan	517
Constantinople	1576	Munich	460
Copenhagen	659	Naples	1149
Dresden	629	Rome	926
Frankfort	338	Stockholm	1141
Geneva	319	St. Petersburg	1420
Hamburg	535	Venice.....	596
Lisbon.....	1104	Vienna	680

The climate is mild, though changeable; winter seldom severe, storms not frequent, its general characteristics favourable to health.

The river, running from east to west, divides Paris into two unequal parts, that to the north comprising about two-thirds of the whole; in the centre of the river are two islands, the larger of which is called the City, and is the most ancient part of Paris; on it are many buildings of great celebrity and interest—the Palais de Justice, formerly the residence of the earlier kings of France, and the Cathedral of Notre Dame, the parent of French episcopal edifices.

Paris in 1844 contained 1190 streets, 96 squares or places, 33 avenues or alleys, 20 boulevards, 36 carrefours, 55 courts, 173 passages, 150 impasses or streets not thoroughfares, 37 quays, 15 ports, 27 bridges. The Interior Boulevard, decidedly the handsomest and most commodious thoroughfare in the world, consists of two grand divisions, easily traced upon the map, called the Boulevard du Nord and the Boulevard du Midi; the

first being rather more than 5000 yards, and the latter 16,000 yards in length. The former runs nearly midway between the river and the outer boulevard, and embraces that portion of the town most frequented and rich in scenes of interest. Though it forms an uninterrupted line of street, it bears different denominations at various distances. In itself it constitutes a walk of unequalled interest; a row of large elm trees borders each side of the carriage way; the footway on each side is broad and well shaded by the trees; the buildings on either side are various, and more or less splendid according to the quarter of the town through which it passes; some are magnificent private residences; and in almost all cases the lower parts are occupied in some way conducive to the wants or amusements of the stranger. Here are the greater number of the Theatres, Exhibitions, Coffee-houses, and such like businesses as may interest the ever-passing crowd that resort for air, exercise, or pastime.

The northern boulevard, running from the Madeleine to the Place de la Bastille, forms a pleasing contrast with that to the south of the river. The first all noise and gaiety; the last almost a solitude. In the course of the one, may be met with every variety of the human species which Paris contains, and strangers from every quarter of the world; nothing can exceed the dazzling beauty of the shops, rich in every variety of goods; a constant succession of equipages crossing each other gives life and animation to the carriage-way, and an endless crowd of well-dressed pedestrians occupy the footpaths. The Boulevard des Italiens is a favourite lounge of the fashionable world, and here, in the summer evenings, ladies and gentlemen sit out in the open air, on chairs ranged along, while on the Boulevard St. Martin and Boulevard du Temple, tumblers, conjurers, mountebanks, and public singers, contribute to the amusement of a more plebeian throng. But on the southern boulevard, the student pores in tranquil ease over his favourite author, or matures by reflection his crude speculations.

By bearing in mind the course of the river, the situation of the Interior Boulevards, with the course of the Rue St. Martin, which, together with the Rue St. Jacques, run north to south of the town; and the Rue St. Honoré, which, joining to the Rue St. Antoine, run parallel with the river from east to west, the stranger may soon learn to traverse Paris with ease. The manner of numbering the houses greatly assists the stranger when once he is acquainted with it; all streets running parallel with the Seine have their numbers beginning at the east end, the odd numbers being on the one side, and the even numbers on the other; therefore, when the numbers seem to increase as he proceeds, he is going towards the west; whereas, in those streets which run in a transverse direction, the numbers commence at that end of the street which is nearest the course of the river; therefore, when the numbers as he proceeds either augment or decrease, he is either approaching or receding from the river. The streets are swept clean every morning under the inspection of the police, and are lighted at night in a manner which improves every year; the old-fashioned lamp suspended midway over the streets may still be seen in many of the narrower streets, but they are fast going out in favour of gas, that brilliant accession of modern science; but few of the streets are accommodated with footpaths, being for the most part too narrow to admit of such an inroad on the carriage-way. Walking is thus rendered dangerous; carriages and cabriolets frequently in their speed forcing the unhappy pedestrian to take shelter in a doorway to avoid being run over. In many streets, wide enough to be free from actual danger, walking is extremely disagreeable, from their formation; being made to incline towards the centre, to form a sewer to carry off the filth; these are kept constantly supplied, even in summer, as a sanitary precaution, by running mains of clean water, which flow into them, and joining with the filth, form a fetid stream, in which one wheel of each vehicle that passes along mostly runs, whirling about the offensive matter in all directions. In the new and improved streets this is avoided, by adopting the English fashion of kennels

on either side ; and the new streets are all favoured with flagged footpaths.

The north-west quarter of the Town, or that portion to the west of the Rue St. Denis, and between the river and the Interior Boulevard, is decidedly most rich in public monuments and places of interest to the stranger. Running parallel with and close upon the river, we have one uninterrupted series, commencing with the Louvre and its celebrated long gallery, which joins it to the Palace of the Tuileries, having in front the Place de Carrousel, and its magnificent Triumphal Arch, rich in heroic associations. Further on, the Garden of the Tuileries, the Place de la Concorde, the pride and glory of Paris, on which taste and art have expended their choicest stores. The Champs Elysées, through which runs the Avenue de Neuilly, terminated by the Barrière de l'Etoile, the elevated point beyond being crowned with Paris' choicest gem, the Triumphal Arch begun by Napoleon to commemorate the conquest of Italy. Here are also some of the modern streets built on the most improved plan, and rich in architectural beauty.

Crossing the Place de Carrousel into the Rue St. Honoré we come into the vicinity of the Marché des Innocens, the Halle au Blé, or Corn Market ; the Palais Royal, with its Arcadian Garden ; the Place des Victoires, and that gem of architectural beauty, La Bourse, or the Royal Exchange ; the Passage Colbert ; Bibliothèque du Roi, or the King's Library ; the Bank ; the Post Office ; the Théâtre Français, where reigns the tragic Rachel ; the small Théâtre des Variétés, where Bouffé plays, the unrivalled Proteus of the known world ; the Passage des Panoramas, fallen from its greatness, but still frequented ; and, at no great distance, the Place Vendôme, with its Triumphal Column, the pride of every Frenchman. The north-east quarter has also its attractions, though neither so numerous nor so interesting as the preceding. We here find the Hôtel de Ville, fronting the Place de Grève, famous in the annals of the Revolution. This is one of the favoured buildings in the late improvements, and now

stands out alone, with a handsome side-front facing the river. Not far from here is the Place of the Bastille, with its handsome column, erected to commemorate the dawn of French liberties, and on the spot, formerly the site of a celebrated state prison; a few paces distant, stands the Place Royale, so called from being the site of the palace of former kings of France. Here Henry II. was killed in a tournament, and Catherine de Medicis in her grief caused the Palais to be razed to the ground.

That quarter of the Town immediately divided by the river from the foregoing, is the retreat and nursery of the Arts and Sciences. Here, on spots to which curiosity will conduct the stranger, the kindest feelings of his nature will be aroused:—the Jardin des Plants, containing in the garden and museum the most complete collection of natural history in the known world; the Halle aux Vins; the Hospital of the Salpêtrière; the Asylum for the Deaf and Dumb, founded by the celebrated Abbé de l'Épée; the College of the Sorbonne, famous in ecclesiastical history; the Royal Observatory; the College of Henry IV.; the Polytechnic; and that colossal and magnificent building seen from the Rue St. Jacques, called the Pantheon. Not far from hence, near the Barrière d'Italie, is the far-famed Tapestry Manufactory, called the Gobelins, once enjoying a more fashionable celebrity than at the present day, but still an object of great curiosity. Crossing the Rue St. Jacques takes us into the south-west division, commonly termed Le Quartier Noble, or Faubourg St. Germain. The public buildings here are on the grandest scale. Le Luxembourg, or Palais des Pairs, facing the Rue Tournon, is a magnificent building, having at its rear the extensive and elegant garden of the same name. In its immediate neighbourhood are to be found the Odéon, the School of Medicine, the College of St. Louis, and the Military Prison of the Abbaye, which formed part of the establishment of the Benedictine Monks previous to the first Revolution. On reaching the river at that part crossed by the Pont Neuf, the Bronze Statue of Henri IV. comes in view. This statue

was cast from the metal which formed the statue of Napoleon, which stood on the pillar of the Place Vendôme previous to 1814. Along the southern quay is met in quick succession the Mint; the Institute; the splendid Palais d'Orsay, in which are all the offices connected with the Conseil d'État; the Palace of the Legion of Honour; the Palais Bourbon, or Palace of the Chamber of Deputies; and, last in the range, the magnificent Hôtel des Invalides, with its fine esplanade in front, and its gorgeous dome rising from the centre. To the west stands the Champs de Mars, where the Paris races come off, at one end of which may be seen the Military School, and at the opposite extreme, the bridge called the Pont de Jena, a noble structure which narrowly escaped falling a sacrifice to Prussian pride: preparations were made for blowing it up, when the Allied Troops had possession of Paris in 1814. Louis XVIII., with the true spirit of his race, sent to the Prussian General to know the hour at which the train was to be fired, that he might place himself in the centre, and die rather than witness such an act of Vandalism: it is said the message had the desired effect, and the bridge was allowed to remain in unmolested majesty.

The foregoing is exclusive of the Faubourgs, which now form a part of the town. They were formerly suburbs or dependencies of the city, lying beyond the walls. To the north of the river the Interior Boulevards are the former boundary of Paris; consequently, all that part lying between the Inner and Outer Boulevards were in earlier days Faubourgs, now indicated by streets bearing the names of the olden time. To the south of the river, the ancient wall included a much smaller portion; and what are called the Faubourgs in fact comprehend the whole of the present inclosure, with the exception of a space extending in length from the western extremity of the Ile du Palais to the Middle of the Isle of St. Louis, and stretching by a circular sweep so far south as just to include the Collège Henri IV. and the Pantheon. On this side there are but three Faubourgs,—St. Germain, St. Jacques, and St. Marcel.

Such is Paris in its external features; but our view will not be complete without such particulars as constitute its social condition, properly called its Statistics. Paris is divided into twelve Arrondissements, each having its particular municipality presided over by a Mayor, a Justice of Peace, and four Commissaries of Police, one for each of its quarters. The following list of the divisions of the Arrondissements may be useful; each *mairie* bears its address, where at the same time the *Juge de Paix* holds his sittings.

FIRST ARRONDISSEMENT.

Mairie.—Rue d'Anjou Saint Honoré.

Quartiers.—Roule, Tuileries, Champs Elysées, Place Vendôme.

SECOND ARRONDISSEMENT.

Mairie.—Rue Grange Batelière.

Quartiers.—Chaussée d'Antin, Feydeau, Palais Royal, Faubourg Montmartre.

THIRD ARRONDISSEMENT.

Mairie.—Place des Petits Pères.

Quartiers.—Faubourg Poissonnière, Montmartre, St. Eustache, Mail.

FOURTH ARRONDISSEMENT.

Mairie.—Place du Chevalier du Guet.

Quartiers.—St. Honoré, Halles, Louvre, Banque de France.

FIFTH ARRONDISSEMENT.

Mairie.—Rue de Bondy.

Quartiers.—Bonne Nouvelle, Faubourg St. Denis, Faubourg St. Martin, Montorgueil.

SIXTH ARRONDISSEMENT.

Mairie.—Abbaye St. Martin.

Quartiers.—Temple, Lombards, Porte St. Denis, St. Martin des Champs.

SEVENTH ARRONDISSEMENT.

Mairie.—Rue des Francs Bourgeois.

Quartiers.—Arcis, St. Avoye, Mont de Piété, Marché St. Jean.

EIGHTH ARRONDISSEMENT.

Mairie.—Place Royale.

Quartiers.—Quinze Vingts, Popincourt, Faubourg St. Antoine, Marais.

NINTH ARRONDISSEMENT.

Mairie.—Rue Geoffroy Lasnier.

Quartiers.—Cité, Arsenal, Ile St. Louis, Hôtel de Ville.

TENTH ARRONDISSEMENT.

Mairie.—Rue Grenelle St. Germain.

Quartiers.—Invalides, Monnaie, St. Thomas d'Aquin, Faubourg St. Germain.

ELEVENTH ARRONDISSEMENT.

Mairie.—Rue Garancière.

Quartiers.—Luxembourg, Palais de Justice, Ecole de Médecine, Sorbonne.

TWELFTH ARRONDISSEMENT.

Mairie.—Rue St. Jacques.

Quartiers.—Observatoire, St. Jacques, Jardin des Plantes, St. Marcel.

Each Arrondissement has its parish church, to most of which a certain number of others are attached, according to the population of the districts, as chapels of ease, to the amount of 25.

POPULATION AND CONSUMPTION.

It appears by a census taken in the reign of Louis XI., that

The population of Paris then amounted to	100,000
In 1474, the amount had reached	120,000
In 1709, during the reign of Louis XIV., it had increased rapidly to	500,000
In 1788, on the outbreak of the first Revolution, it was taken to be	570,000
In 1816, after the great European Wars, it was found to be	662,000
In 1836, it had reached upwards of	905,000
And the last census brings it up to	940,000

The annual average of births is 30,000, and of deaths 28,000, the larger proportion being males.

In 1840, there were born 15,369 male children	} 30,213
..... 14,844 female ,,	

Of this number upwards of 9000 were illegitimate, of which 6500 were abandoned by their parents to public charity.

This mass of inhabitants, increased by a floating population of strangers from the provinces, and foreigners from other countries, of at least 100,000, consumed in 1843, according to the official Tables of the Bureau de Longitudes,

Wine in cask and in bottle.....	971,000	hectolitres*
Spirits for consumption and manufacture	47,000	„
Beer	122,560	„
Cider and Perry	21,000	„
Oxen	69,400	head
Cows	22,356	„
Calves	68,000	„
Sheep	435,000	„
Pigs	90,000	„
Butchers' meat brought to market.....	5,700,250	lbs.
Hams, Sausages, and Pork	2,205,600	„
Grapes.....	1,709,000	„
Cheese.....	2,700,000	„
Fish, including Oysters, to the value of	7,121,241	frs.
Butter and Eggs to the value of	17,990,350	„

The general amount of the whole is estimated at 350,000,000 frs. The houses of Paris, about 45,000 in number, produce a rental estimated at 70,000,000 frs.

RETROSPECTIVE HISTORICAL SKETCH.

THE earliest authentic mention made of PARIS is in Cæsar's Commentaries, where we find it stated as the chief settlement of the Parisii, one of the numerous tribes of the great Celtic family, by whom Gaul was then peopled. The town itself was then called *Lutetia*, which means "to dwell in the river's bed," and consisted of a cluster of huts on that island, now called *Ile de la Cité*; the habitations were of the humblest class. In the year 53 B.C. the Gauls revolted from the Roman dominion, and, collecting in great numbers, made the neighbourhood of *Lutetia* the centre of their operations. Labienus, one of Cæsar's lieutenants, marched his forces against them, and found a strong and well concerted opposition. The Parisians, aware of the importance of their insular settlement, and of the advantage the Roman general could derive from it, as forming a communication with the opposite side of the river, where the Gauls were encamped, burned the huts, destroyed the bridges, and retreated to the heights of Meudon; Labienus was forced to resort to stratagem to effect a division of their forces, after which he found them

* See Tables of Weights, Measures, &c., at the end.

an easy conquest. They fought with fury and despair, but their undisciplined valour availed them little, opposed to the tactics of Roman Legions, by whom they were cut down to a man.

Many speculations have been advanced as to the manner in which Paris once more rose from obscurity into importance; but none sufficiently to rely on. That Cæsar may have caused it to be repopled from the surrounding neighbourhood, is likely; its situation rendered it a safe and a desirable garrison, and a formidable check on his western conquests. The first subsequent allusion to Paris on which we can depend, is afforded by history when treating of the Emperor Julian, who was proclaimed Emperor of the Romans at Paris, while messengers were on the road to recall him from the government of Gaul, which he then held. Even at that period, A.D. 358, Paris proper was confined to the island, though it does not follow that there were not buildings on either bank of the river. Civilization had now extended its blessings to Paris; agriculture had cleared some of the surrounding forests; the vine flourished in abundance, and the Seine paid its tribute to the comfort and happiness of the inhabitants by the commerce it encouraged; the people under a wise administration rose in the scale of national importance, and Paris received the advantage of a local magistracy.

In the year 250, St. Denis introduced the first dawn of Christianity into Paris, for which he suffered martyrdom on the hill of Montmartre, but not until his efforts had scattered the darkness of many, and laid the foundation of true faith upon a basis too firm for prejudice or sacrifice to shake. St. Marcel, who gave his name to one of the Faubourgs, soon followed, leaving behind him a name of imperishable glory, and was succeeded by many others. Where the bishops and fathers of the early church first performed their devotions, is not known; but as early as the reign of Valentinian, in 365, a small church was erected on the site of the present cathedral of Notre Dame, and dedicated to St. Stephen. In 486, the

Franks made an inroad into Gaul, and wrested it from the Roman dominion: twenty-two years after which, Clovis, one of their chiefs, and the first founder of the French Monarchy, made Paris the principal seat of his government, having first received baptism as a Christian. It was at this period the name of "Lutetia" was discarded, and "Paris" adopted in allusion to its aboriginal inhabitants.

The light of the Gospel spread rapidly, and sacred edifices rose on all sides during the reign of this dynasty, which lasted altogether about 270 years. Clovis erected, near the tomb of Ste. Geneviève, a church, which he dedicated to St. Peter and St. Paul, and Childibert erected a cathedral, which he dedicated to the Virgin Mary.

Under this dynasty, the Latin language gave place to the Celtic, and the Salic Laws succeeded the Justinian Code.

The Princes of the second dynasty, or Carlovingian race, did not make Paris their place of residence. Continual disturbances and the frequent predatory attacks of the Normans checked its further progress. Attracted by its wealth and the riches of its churches and monasteries, those freebooters pillaged it and reduced it to ashes in 845, completely destroyed its Faubourgs in 856, and again sacked it in 872. These frequent disasters almost reduced the Parisians to despair; losing all dependence on the support of their feeble governors, they fortified their town with strong walls, and resisted the further attempts made by their cruel tormentors; their king, Charles the Bald, was deposed, and the crown was made hereditary in the family of Hugh Capet, who was elected king in 987.

Paris, once more the capital of France, and the residence of its kings, rapidly increased in extent. Robert, the son of Hugh Capet, repaired the old Royal Palace in the *Cité*, which stood on the site of the present Palais de Justice, and also built several new churches. The ancient privileges of the citizens were confirmed, and many new

mmunities were granted. In the reign of Louis le Gros, schools were endowed, and the University was founded; for the latter they were principally indebted to the genius of the famous Abelard, whose lectures are said to have attracted no less than 15,000 students from various parts of Europe; many new houses were erected to supply lodgings to these devotees of learning; a new city was added to the ancient capital, towards the north, and enclosed within the walls. Many new churches were also erected in the Cité, and beyond the river; among others that of St. Jacques de la Boucherie, in the Rue des Arcis. This church was destroyed in the early Revolution, but the tower still remains. The two fortresses, at the extremities of the bridges called the Grand and Petit Châtelet, were supposed to have been erected about 1120. About this time, also, was built the wall which for the first time enclosed the suburbs. This fortification began to the west of the church of St. Germain l'Auxerrois, and proceeding along the line of the streets of St. Germain l'Auxerrois, de Béthizy, and the others in the same parallel, turned down towards the river to the west of the Place de Grève, and terminated at the bank of the river; it was afterwards, however, carried farther east, so as to enclose the church of St. Gervais. On the southern side, the wall commenced from the east end of the Poultry Market, and sweeping round by the south side of the Palais des Thermes, proceeded in the direction of the present Rue des Mathurins, till it reached the Rue de Bièvre, along the line of which it descended to the spot called the Grands Degrés, nearly opposite to the east end of the Ile du Palais. Such was the whole extent of what was properly called Paris at this time; and even within that very limited space, the ground remained unoccupied. On the other hand, beyond the walls, many detached buildings were scattered over fields which are now within the walls of the Octroi, closely built over, and densely peopled.

To Philip, surnamed Augustus, whose reign extended to 1223, Paris is much indebted for extension and improvement. He caused many of the old churches to be

rebuilt with stone, at the same time adding many new ones, among them the present Cathedral of Notre Dame. Public Fountains, also, were created and supplied from two aqueducts constructed on the Heights of Menilmontant and Belleville. In 1184, Philip issued the first edict for the paving of Paris; he also built the Tower of the Louvre on the northern bank of the river, which, in conformity with the rude manners of the time, served as a palace, a fortress, and a state prison; and finally, being apprehensive of an attack from the English, he caused Paris to be surrounded by a wall from seven to eight feet in thickness, defended by 500 towers, with a deep fosse running round its base. This wall took upwards of thirty years to complete, covering a space considerably larger than that built by Louis le Gros; it was surmounted by a parapet, and had sixteen gates.

During the reign of Louis IX., many new monastic establishments arose within the walls, and considerable improvements were introduced into the local administration. Towards 1350, such were the continued improvements, that almost every vacant spot within the walls had been covered. The circumference of Paris at this period was 9700 yards, and it contained a population of 40,000 souls.

A succession of wars and civil broils checked the further progress of the capital during the unfortunate reigns of Charles VI. and Charles VII. During a part of this time the greater portion of the kingdom was held by the English, and all public edicts were issued in the name of the king of England, who was crowned here in 1422.

Louis XI. ascended the throne, and Paris again became the centre of attraction: the arts and sciences were encouraged; and every impetus given to the advancement of civilization. In 1470, printing was introduced in the College of La Sorbonne. The first Post Office had already been in existence since 1464. At this period the population had increased to 120,000.

Louis XII., entirely taken up by the moral and physical government of his people, paid little attention to the

improvements of the capital. The taxes were reduced, many abuses were reformed, the immorality of the monasteries was checked, and the privileges of the Universities, of which unfair advantages had been taken, were reduced. Louis, generally regretted as a wise and just King, was succeeded by the magnificent Francis I., a patron of arts, sciences, and the belles lettres. He founded the Royal College. The Grecian style of architecture was adopted in the new buildings; and the finest specimens of the Italian painters were introduced into palaces already rich in the chiselled beauties of Jean Goujon. The court of Francis was splendid; gaiety and grandeur drew around it all the votaries of luxury; and private edifices in the most finished style of architecture rose to add new beauties to the capital. The churches of St. Gervais, St. Germain l'Auxerrois, St. Merri, and the Hôtel de Ville, rebuilt in this reign, mark the architectural taste of this period.

Francis was succeeded by his son Henry II., who completed the building of the Louvre, left in an unfinished state by his father. Alarmed at the continued increase of the capital, and from a mistaken policy, similar to that which at the same period induced the attempt to stop the increase of London, this monarch issued an edict forbidding the further erection of buildings in the suburbs. This was not attended with much success, and it was found necessary to allow the provisions of the Ordonnances to remain a dead letter.

In the month of May, 1564, Catherine de Medicis commenced the building of the Tuileries Palace, and in 1574 was commenced the Pont Neuf.

In March, 1594, Henry IV. made his public entry into Paris, greeted by the acclamations of the people, whose hopes he did not disappoint; under his wise administration trade flourished, and the blessings of commerce were felt throughout the kingdom. In this reign the Pont Neuf was completed; the Place Royale was formed on the site of the Palais des Tournelles, demolished by order of Charles IX., in consequence of his father having died

there of a wound received at a tournament held in its court. In the neighbourhood, many newly constructed streets appeared, both wide and straight; and in 1607, was founded the Hospital of St. Louis, the most commodious, best situated, and best laid out of any in the capital.

Louis XIII. succeeded Henry IV., and carried into effect many schemes which the sudden death of that monarch (basely assassinated) had for a time delayed. In this reign arose the splendid palace of the Luxembourg, at the bidding of Marie de Medicis; and soon after the magnificent Palais Royal, built by Cardinal Richelieu in the plenitude of his power. At the eastern extremity of the Town, the Jardin des Plantes was laid out, while to the west, the Pré aux Clers was covered with buildings; a further extension of the walls took place to the west and south-west, and a new line of fortification was erected from the Porte St. Denis as far as the western extreme of the Boulevard de la Madeleine.

Louis XIV. now ascended the throne. France was in its zenith, its fame was echoed throughout Europe; while the monarch with his armies was extending his dominions, reaping rich harvests of fame and honour abroad, men rich in genius were occupied at home raising monuments to their own fame, destined to carry the name of their king down the stream of time as long as man is capable of appreciating deeds of glory. This was the age of Literature; academies were founded for the improvement of the French language, and the encouragement of the Arts and Sciences; the city walls were demolished, and on their ruins rose the present Boulevards, which then formed a delightful promenade round the town; in lieu of narrow mean posterns that intersected the walls, were erected triumphal arches, St. Denis, St. Martin, and others, all commemorative of some signal success achieved by the French armies, then at war with Holland. The Place des Victoires and the Place Vendôme rose to embellish the interior; the Gallery of the Louvre was constructed; the Garden of the Tuileries was laid out by

Le Notre ; the plantation of the Champs Elysées gave to the Parisians another agreeable and salubrious promenade ; the magnificent Hôtel des Invalides afforded an honourable asylum to the warrior disabled in the battles of his country ; the aged found refuge in the Hôpital Générale, and helpless childhood in the Enfants Trouvés. Piety raised the Val de Grace and other churches. The love of science produced L'Observatoire ; whilst under the protection of wholesome laws, speculative industry gave being to the Manufactory of Glass in the Faubourg St. Antoine, and to the celebrated "Gobelins" in the Faubourg St. Marceau ; more than eighty new streets were opened, and many of the old ones were enlarged ; the Pont au Change, Pont de Tournelle, and the Pont Rouge were rebuilt in stone ; the Pont Royal was thrown over the river close by the Tuileries Palace, to afford an easy communication with the Faubourg St. Germain, the general rendezvous of the nobility. The ancient quays were repaired, and the Châtelet was raised to afford increased convenience for the municipal police ; under this monarch the superficies of the town reached 3227 arpens (acres), one-half of which was covered by the buildings and enclosures belonging to the one hundred and seven monastic establishments then in Paris.

After the death of Louis XIV. the city still kept on increasing, and in 1726 it covered 3919 arpens. Among the public buildings of this period may be mentioned the Ecole Militaire, and the Church of Ste. Geneviève, better known as the Pantheon, raised on the site of the old Abbey of the Geneviève. In 1722, was commenced the Palais Bourbon, and about the same period, several public markets were established. The progress of building towards the west had connected the town with the village of Roule, and various other suburbs were fast approaching around the whole extent of the northern boulevard. In 1728, the names were inscribed at the corners of the streets for the first time. In 1754, was laid out the beautiful square, perhaps unequalled in the world, then called Place Louis XV., but now termed

Place de la Concorde. In 1783, Louis XVI. resolved to enclose Paris once more within a wall: the consequence was, the erection of that by which it is now surrounded, in length about sixteen miles, encircling a superficies of 9853 arpens.

The year 1789 brought the scourge of the Revolution, which for a time threatened Paris with destruction. The Bastille and many public edifices were totally demolished, the palaces escaped with difficulty, the barriers were unhinged, the royal statues were thrown down and mutilated or destroyed, the churches were despoiled, and many of them converted into warehouses and factories: sixteen abbeys, sixty-three friaries, and seventy convents with their churches disappeared, and their grounds and buildings became national property. Among sixty parishes, thirty-six churches were alone reserved. Anarchy and confusion reigned for a succession of years; crimes were committed that the mind shudders to contemplate; blood floated in torrents; faction succeeded faction, and each succession had its victims; at last, in a happy hour for France, the star of Napoleon gained the ascendant, and his energy quelled the worst features of the Revolution; quiet was restored to the interior, and the turbulent spirits were carried to distant climes; glory followed wherever the French army fought; kingdoms and empires were overrun, and contributions from all quarters were directed towards the capital of France, to increase and encourage the energies of its inhabitants. Monuments commemorative of heroic deeds rose one after the other in rapid succession; the sites of the convents and monasteries were converted into squares, market places, prisons, hospitals, barracks, and schools. The Exterior Boulevard was formed outside the wall, and planted with a double row of trees, forming a splendid drive of endless variety. The Pont de Jena, the Pont d'Austerlitz, the Pont des Arts, and the Pont de la Cité owe their erection to the taste and energy of Napoleon. The Exchange, the grand Column in the Place Vendôme, the Triumphal Arches of the Carrousel, the Barrière de l'Etoile, and the handsome

streets on the northern side of the Garden of the Tuileries were projected and commenced during this reign, which also gave birth to that architectural gem, the church of the Madeleine; but of all the improvements of this period, none deserve so highly the praise of the citizens as the formation of public slaughter houses placed on the extreme outskirts of the town. The conception of this blessing is said to have originated with Napoleon himself in 1809, and the works were immediately begun; they are five in number, two to the south, and three to the north of the river. Houses for melting the tallow and drying the skins are attached to each, besides every accommodation for the proper reception and convenience of the animals before their destruction. These buildings are very extensive and deserve attention.

We have thus drawn a very rapid sketch of Paris, merely to point out the date of its various stages of change, from the period when it consisted of a few miserable huts, confined to a small island in that river which now flows through its centre. A historian writing in the reign of Francis I. calls it a world rather than a city, though the population of that period could not have been one sixth part what it now is, nor could the ground it then stood on bear even the same proportion to its present extent. But neither in population nor extent has Paris increased so much in proportion as it has improved in convenience and elegance. It was then, compared to what it now is, a gloomy, incommodious fortress, without the security which fortifications are supposed to yield. Its narrow and filthy streets were only lighted by candles placed here and there by the inhabitants in their windows, and were even worse paved. The supply of water was so inadequate that the severest misery was frequently felt from the total want of it: and at all times it was a scarcity. The public edifices were without splendour, and the private dwellings without many of those accommodations which are now deemed indispensable. But now we behold Paris one of the central seats

of civilization, in possession of the greater portion of the most important provisions which ingenuity has devised, whether for the comfort or embellishment of existence : speculation is not yet satisfied, and new buildings are appearing in all those quarters where unoccupied space was to be found. The taste for improvement evinced by the present Monarch who wields the destinies of France, has spread like a contagion among his subjects, and the natural effects of a long peace and growing prosperity in commerce and manufactures are shown in an increase of splendid mansions for the fortunate speculators.

At the back part of the Champs Élysées, towards the river, are several clusters of houses which have received the name of the Quartier François I^{er}, from an antique bust of that monarch which decorates a fountain placed near its centre. On the opposite side to the right, on an elevated ground, was formerly a very favourite resort of the Parisians, called the Jardin Beaujon, similar to our Vauxhall, and in which were the celebrated Montagnes Russes ; now, scarce a vestage of rusticity remains ; splendid habitations cover the former scenes of suburban festivity. Here is to be found what is termed the Quartier de la Nouvelle Athènes ; Grecian in its style, and English in its exclusiveness, away from the contamination of trade or travail, it rears its proud chimneys in silent dignity, and enjoys a most wholesome site, either for pleasure or exercise. It stands midway between the court end of the town and the Bois de Boulogne, and the highway of fashion runs within a few paces of it.

At no great distance from La Nouvelle Athènes, to the right, and also advantageously situated both for salubrity and facility of communication, is a spot of ground on which a new quarter is fast constructing, on a plan of singular beauty, which once promised to render it one of the most popular quarters of Paris. In the centre it was intended to have built a handsome octagon, from which would have diverged streets bearing the names of the great capitals of Europe—London, Berlin, Stockholm, St. Petersburg, Naples, Madrid, Vienna, to be intersected

y the Rues Constantinople, Rome, Lisbon, Hamburg, Amsterdam, &c., and other streets in communication, bearing the names of less important towns, as Venice, Messina, Plaizance, Rivoli, and others, dear to the memory of Frenchmen. This plan, not quite complete, will in all probability receive some modification, as the terminus of the railroad to St. Germain, Versailles, and Rouen, is built close by, and the great traffic of these roads, with their numerous trains and engines, constantly moving to and fro, renders it rather a noisy neighbourhood; and moreover, the line of road running through the heart of the place, renders it matter of necessity that the plan be changed.

Though last not least, comes the stupendous and gigantic project of surrounding Paris with a double line of fortifications, consisting of a continuous wall extending round Paris on both sides of the river, bastioned and terraced, with escarpments, faced with masonry, having at its base a continuous wet ditch or fosse, lined with masonry of the depth of eighteen feet from the outward surface, the wall being raised yet further twenty-eight feet from the level. The line presents near one hundred angular faces, varying in length, to be crowned by artillery, whose range is supposed to command the entire city. Magazines and barracks are to be built at stated distances, and all the present roads will ultimately pass over draw-bridges. The wall varies in its distance from Paris, the farthest range being about one mile and a half. The wall is calculated to be twenty-two miles in length, and has no precedent in past history. The second line is to consist of fourteen detached forts in advance of the first line, each being a complete fortress, occupying the most commanding positions round Paris, and being strongly armed with double ranges of artillery. The continuous wall is nearly complete, and several of the forts are far advanced. It is much to be regretted that these works have sadly cut off some of the favourite drives and promenades round the city; and we apprehend that while they last, they will tend to sadden the aspect of this otherwise gay city.

CHARACTER OF ITS INHABITANTS.

THE Parisians are not of a robust constitution, nor do they enjoy much of what may be termed rude health; yet they are sound, well formed, though of middle stature and of fair complexion: an elasticity of mind and an activity of body are prevailing characteristics, in which they differ from the people of all other nations. The women are not beautiful; though some rich specimens of nature are to be found among them. A natural grace and vivacity, common to all, give them charms and heighten the attractions of the most beautiful. Lively, amiable, well behaved in their manners, most affable and insinuating, it is only to be regretted that they possess a power of dissimulation, which enables them to wield the rod of authority, however they may please to apply it. All alive to the present, the Parisians enjoy as they can without any regard for the future; and this too frequently both as regards morals and money. They are laborious and industrious, but not economical; and with unceasing assiduity will devote themselves to their six days of labour that they may enjoy the seventh in a style beyond their rank in society. Such are the Parisians in general, but the society they compose is as heterogeneous as variety can make it. It is difficult for a stranger to form a correct judgment of French society. The surface is polished and brilliant, but prudence advises caution and circumspection, for appearances too often are found deceptive; still, there are very many men in Paris, of honour, probity, piety, and good feeling; it is for the traveller to sound the character of his associates and appreciate their worth: virtue is a retiring quality and must be sought to be perceived.

An equality in rank, fortune, and political opinions, forms various circles of private society which differ in character according to the part of the town in which they are to be met. The aristocracy of the quarter St. Germain, the independent financiers of the Rue Laffitte, the

merchants who surround the Exchange, the shop-keepers of the Rue St. Denis, the manufacturers of the Marais, and the artisans of the Faubourgs, are all as opposite in their habits and manners, as the quarters where they dwell. It remains for the stranger to observe towards each the conventional rules of society, never failing to show politeness to all, a quality which is never lost and which reflects credit on the bearer.

DAILY MOVEMENTS.

THE picture of a day as it passes in great cities, is much the same in all. While a death-like stillness pervades the opulent quarters, and the mechanic reposes from the fatigues of the day, by the feeble gleam of expiring lamps 6,000 peasants arrive at the Halle,* driving their carts laden with fruit and vegetables; an early market takes place, ere yet the sun has deigned to peep abroad, for the wholesale purchase of that produce destined to be distributed throughout the metropolis and consumed ere sunset. Innumerable vehicles of every denomination follow these with fresh fish, butter, eggs, and the general produce of the farm-yard; by seven o'clock the sales are completed, and the peasants leaving the profits of the day to the retail venders, retrace their rustic steps to prepare fresh supplies for to-morrow's dawn.

At this time of day, numbers of light vehicles arrive from the Valley of Montmorency laden with milk; and every now and then a heavy diligence from some distant province reaches its destined haven, its weary passengers elate at reaching the temple of pleasure. Carts, caravans, &c., laden with various commodities, hasten to arrive ere yet the streets become crowded with the vehicles of the fashionable world. At six o'clock the daily labourers resume their industry, the workshops are in full activity, and the gross materials of the useful arts receive a form and fashion adapted to ornament or use.

* A halle is a wholesale market where the market gardener sells to the retailer.

The shopkeeper, who in the good old times commenced his operations by six o'clock at all seasons of the year, now thinks it no disgrace nor detriment to his interest, to remove his shutters at eight in summer and nine in winter. Not so the disciples of Esculapius; at five o'clock they assemble at the different hospitals to assist their studies by practical observations. At eight crowds of young people flock to the colleges. The law students, whose ardent minds look forward to all the honours of the bench, are early in pursuit of that knowledge by which to attain them. At ten o'clock the public libraries are open to receive the lover of ancient literature, and the museums fill with those, anxious to attain reputation in the fine arts, and who labour with fond emulation to acquire the lively or bold touches of the pencil or the chisel, of the master their taste may have prompted them to adopt. At eight, the lawyers, attornies, and notaries take their places at their desks, prepared to receive their clients, and arrange the *terrors* of the day; at nine, the courts of justice commence proceedings, and all the elements of chicanery are well assembled at the Palais de Justice by ten. At a later hour, the bustle of the populous districts extends itself gradually to the environs of the Palais Royal and the Chaussée d'Antin; clerks and merchants appear at their offices; the bankers take their seats, and the operations of finance are arranged. Business is now the order of the day; porters with long linen bags are hurrying from house to house collecting payment for bills, and as these are generally paid in silver, this is a laborious duty. Merchants' clerks with bland smiles are soliciting orders in all quarters; the followers of the funds are hastening here and there to ascertain the political news of the day, so as to arrange their proceedings for the rise or for the fall. Coffee-houses and reading-rooms are crammed with the hungry and the curious. The votaries of fashion swell the movement in search of objects of taste or dissipation. This state of activity lasts till four, at which hour all public offices, courts of justice, and bankers close their proceedings. The exchange as

regards the public securities is at an end, and all important transactions stand over; and now Paris seems to have thrown aside all serious thought and matter, alive to dinner and dissipation solely. The citizen, happy in the bosom of his family, dines in frugal modesty at home; the social humourist, happy in an invitation, hastens to a set dinner, where ceremony too often throws a damp on the enjoyment; crowds of strangers and bachelors press to the many restaurateurs, where variety awaits them; here the frank and social spirit of a Parisian soon finds him a companion, and anecdote and news help the digestion. Dinner over, the theatres, coffee-houses, and gardens fill night after night with crowds, among which one could not find a resting place; these amusements last till eleven o'clock. The prudent man then retires quietly to his hotel, but by far the greater portion of the Parisians lose the night of its comfort at balls, parties, the Palais Royal, and various dangerous houses of entertainment, in a vain search for enjoyment which flies them as they seek.

PLACE OF RESIDENCE.

IN a city of the extent of Paris, a stranger will find it a great economy of time, to fix his residence in that part of the town which may be considered the centre of his occupations or pursuits. Paris, more than London, as its natural divisions, into which men, as if by a common understanding, have classed themselves to avoid collision. If to solicit government be the object of a visit, the Rue Rivoli will be found more directly the centre of ministers, public functionaries, patrons, &c. If study be his object, the neighbourhood of the Luxembourg should be chosen; it is the centre of the public schools, where lectures on all subjects may be attended, at trifling cost. If commerce lead to the visit, the Marais should be preferred, as the locality of the principal commission houses. If finance, the boulevard des Italiens, midway between the rue Laffitte and the Exchange. If

fashion, the faubourg St. Germain or faubourg St. Honoré; and if a constant succession of gaieties and amusements be the attraction, the rue Vivienne will be found the centre of a small circle containing almost all that Paris can boast; not that they are few; but that on no part of the habitable globe are to be found so many attractions within so small a compass. Of the Palais Royal alone a modern poet says

Here—a man may live
In all the luxuries a world can give;
And in a sphere confined to narrow bound
All the enjoyments of our life are found;
There we may eat and drink, and dance and dress,
And in its very essence joy possess,
May hear the sounds that ravish human sense,
And all without receding foot from thence.

Each individual on fixing his abode will of course consult his means. Whatever they may be, he will find lodgings corresponding in either of the just-named quarters; the variety everywhere is great, as also the difference in the prices. The houses are all large and of great height, one common staircase leading through the centre; at each landing, two and sometimes three doors lead into as many complete apartments or suites of rooms, the size and style of which gradually decrease as you ascend to the upper storey, the sixth and seventh storeys being generally divided into single rooms, inhabited by the humble mechanics, who thus find shelter beneath the same roof as the merchant or retired tradesman of the fourth and fifth storeys, who bestow no small portion of contempt upon their more elevated brethren, but receiving in their turn neglect and slight from the notary, the man of independent fortune, or the noble, who occupy the more spacious but less elevated parts of the huge premises. Unfurnished apartments in one of these houses, consisting of dining room, drawing room, three bed rooms, kitchen, and servants' room, vary in price, from 75frs. to 500frs. per month; and single rooms aloft are about 20frs. per month. In the furnished Hotels, called Maisons Meublées,

the prices are about double. In these establishments, of which there are an immense number in Paris, single rooms may be had from 30frs. to 150frs. per month, according to the style, exclusive of attendance; for 5frs. or 10frs. per month the room is kept clean and comfortable, boots cleaned, and clothes brushed by the porter of the house. Here the lodger may live as he pleases; a neighbouring *traiteur* or coffee-house supplying him with breakfast or dinner, if he prefer the solitude of his own apartment to the bustle of the elegant establishments of these caterers.

HOTELS AND COFFEE HOUSES.

IN Hotels strangers are not expected to take their meals or refreshments. They pay for their apartments, and the proprietors are satisfied. Meals may be had if required; but the convenience of the *Restaurateurs* make them preferred by the gentlemen. If travellers wish to avoid all the cares and troubles of domesticity, they will find very comfortable accommodations at a Boarding House, of which there are a few, where terms will vary from 120frs. to 250frs. per month. In French houses of this description, it not unfrequently happens that play is introduced in an evening, and ladies prevailed upon to join as an encouragement to the gentlemen. We mention this fact as a caution, that the traveller may be prepared to resist the temptation by a previous knowledge of the fact.

As soon as a stranger arrives at Paris, he is called upon to fill up a paper presented by the landlord or master of the house in which he may reside, declaring his name, age, profession, country whence coming, and where going. This is for the information of the police. Travellers should know that it is a duty incumbent on the hotel keeper to present this paper, as many have been disposed to treat the matter as an impertinence. It more frequently happens, however, that the landlord simply asks for the traveller's passport, and fills up the impertinent queries himself.

Interpreters.—Attached to each hotel are individuals called *Valets de Place*, whose business it is to speak various languages, and possess a perfect knowledge of Paris and its Environs; they are to be hired at 5frs. or 6frs. per day. These men are both cunning and intelligent, not easily embarrassed, and prompt to obey the most distant hint; they know how to judge of and flatter the tastes of their ephemeral masters, and not unfrequently turn their weaknesses to their own advantage; however, with proper care, they will be found very serviceable.

Coffee Houses (Cafés) abound in Paris, particularly in the leading thoroughfares and on the boulevards; their number, variety, and elegance are striking, and they are every way adapted for convenience and amusement. Of late years they have been fitted up with the most lavish expenditure, one person having laid out no less a sum than £8000 in decorating his café. Here all classes mix together; strangers converse with each other; some play at dominoes, some read the newspapers and periodicals, others sip their coffee, liqueur, or enjoy their glass of lemonade. Attired in an elegant costume, and adorned with jewels, on an elevated seat, and surrounded by bouquets, sits a female, who directs the proceedings, and receives the money. These presiding deities are generally chosen for their beauty; they are agreeable in their manners, and the smile of good humour seems to have taken possession of their lips. The waiters are active and polite, and as the charge for every article is presented on a printed bill, there is no fear of imposition. When the word *estaminet* is added, it implies that smoking is allowed. The principal Cafés are—

The *Café de Paris*, Boulevard des Italiens. Beneath the windows of this fashionable resort is a favourite lounging place, where ladies and gentlemen sit in chairs ranged along in the summer evenings to chat and take the air, while the pedestrian loungers of the boulevards walk between the seated idlers, gazing on and gazed at.

The *Café de Foy*, Palais Royal. This was the first place of the kind opened here, and still continues to stand

high. Far from being the most brilliant in Paris, it is perhaps the most frequented.

The *Café de la Régence*, place du Palais Royal, famous for its chess playing. Here formerly resorted the celebrated Philidor, J. J. Rousseau, and other distinguished men.

The *Café Tortoni*, Boulevard des Italiens, celebrated for its ices, of which in the summer months some thousands are consumed every evening. It is the fashionable resort from eight to eleven at night of the higher classes, and perhaps a more brilliant assemblage cannot be met with in any public resort in Europe.

The *Café Turc*, Boulevard du Temple, has a large garden attached, set out with tables and chairs for the enjoyment of the fresh air in fine weather; the interior of the building is in the most costly style of embellishment, in the oriental fashion. The expense of fitting up was 200,000frs. The number of the coffee houses of all denominations in Paris and on the outskirts is beyond calculation.

RESTAURATEURS AND TRAITEURS, OR EATING HOUSES.

THESE establishments, being frequented by the greater portion of the inhabitants, both male and female, are very numerous (for a list see the *Almanac de Commerce*). At these houses, the articles for the day's consumption are priced upon a printed list, containing frequently as many as 300 dishes, from which each person according to his taste or his means may choose. At many, dinners are given at a stated price per head; at the best of the houses, at fixed prices, a good dinner may be had, including a pint of wine, for two francs; yet almost every street in Paris contains houses where tolerable dinners may be had for 22, 25, or 30 sous. The dinner in all cases consists of soup, three dishes of meat or vegetables, a dessert, bread at discretion, and wine; two sous are generally added for the waiter. The safer plan for the English traveller will be to prefer one of the better class

houses, though he may pay a little more. There are three or four English houses of this sort, one of which kept by Mr. Byron, rue Favart, is very well attended both by French and English.

The *Traiteurs* are establishments where dinners are cooked and sent out according to order. A family residing at an hotel or in lodgings, will find it a good plan to arrange with a neighbouring traiteur to supply so many dishes daily, at a certain hour, at so much per head. There are also two English pastry-cooks, one in rue Neuve du Luxembourg, the other in rue St. Honoré; both these houses undertake to supply dinners and suppers.

NEWSPAPER PRESS.

BEFORE the first Revolution, the Journals of Paris were few, very small, and confined to the movements of the court, the fashionable world, accidents, and the drama. The press becoming free in 1789, a great number of daily papers were published. Under Buonaparte the censorship became as rigorous as under the old régime, and the daily papers were reduced to five or six. After the restoration of the Bourbons, the censorship was abolished but no political journal could appear without the special permission of the government; and such as abused the liberty of the press were liable to be prosecuted and suppressed. In 1830, an attempt to renew the rigours of the censorship (among other causes), led to the Revolution which placed the present dynasty on the French throne. Since that period, the press has wonderfully increased in number and importance. The daily papers are altogether political; they have one great failing, they do not sufficiently represent the material interests of society; a wrong done in private life finds little sympathy in the Paris press, unless it can be made to shadow forth some political feeling. A daily English paper is published with great success since 1814, called the *Messenger*, and also a weekly paper devoted to literature alone. All the papers may be seen daily in places called "*Cabinets de Lectures*," each person paying

one penny for a sitting. The reader is not confined to any number of papers, but may read them all if he have time and patience. These reading-rooms are very numerous. There is also an English reading-room in the rue St. Honoré, No. 366, and one in the rue Vivienne, No. 18.

HACKNEY COACHES, CABS, ETC.

EVERY carriage in Paris is numbered, and the number registered at the Police Office; those plying for hire have their numbers marked in a conspicuous manner. Of the latter there are nearly 2500. A tariff drawn up by the police regulates the fares of all, and each driver of a vehicle is bound to have a copy of the tariff on his person to refer to in case of dispute. In taking a vehicle, the stranger should say whether he intends to take it by the hour or for a single drive. A coach called *fiacre* costs 1fr. 50c. per course for any distance within the Outward Wall; the same carriage costs 2frs. 25c. for the first hour, and 1fr. 75c. for each following hour. The charge for *Cabriolets* is 1fr. the course; 1fr. 75c. the first hour, and 1fr. 50c. each succeeding hour. These prices are from six o'clock in the morning till twelve at night; after that hour the tariff is much higher. There are besides these, glass coaches, having all the appearance of private carriages, and which do not go on the public stands, the fares of which are much higher. There are also what are termed *Cabriolets de Remise*, a neater species of cab, which are also more expensive than the ordinary cab. There are, moreover, four-wheeled *Cabs*, *Mylords*, *Citadines*, or small carriages for two persons. We have given the fares of the principal sort merely to serve as a standard. The stranger can seldom be at a loss, as every carriage has a printed card in a conspicuous part of the interior, with a list of fares. The drivers mostly are very civil, and their honesty is proverbial. Every driver is obliged by the police regulations to hand his fare a printed card containing his number, as he is going into the carriage or cab. These tickets should be preserved as the

means of recovering any property that may have been inadvertently left in the carriage, or indeed in case of any complaint it may be necessary to make. The office to apply at in case of need is 31, rue Guénégaud.

Omnibuses.—This convenient and social conveyance is numerous in Paris, and on a novel plan. Sets of a given name traverse Paris in all directions from a very early hour in the morning till ten or eleven at night; six sous is the fare for the whole line, each line crossing the town completely in its direction; but should the passenger's road lie in an angle, the omnibus he starts in sets him down at the office on the line of another omnibus in a cross direction, (except on Sundays and fête days,) giving him a ticket, which entitles him to the remainder of his road without any further outlay. This is termed *corresponding*, and is very convenient for the Parisian or stranger, though it seems a very complicated arrangement; however, it seems to answer very well. Omnibuses are licensed to carry fourteen or sixteen persons. They go rather slowly, but when once the start is made, they do not linger on the road, having no competition to fear, as each line belongs to a company. The omnibuses start every ten minutes through the day, and there is a constant succession of them backwards and forwards. There are many of these vehicles plying between Paris and the several places of note within two leagues.*

* The following list of the small places round Paris, with the places that coaches or omnibuses start from, may be interesting.

Arcueil, bureau rue Christine, No. 4.

Argenteuil, rue de l'Arbre Sec, No. 66, rue de Rivoli, No. 2.

Ablon, chemin de fer de Corbeil.

Arpajon, bureaux rue Mazarine, No. 36.

Auteuil, place du Carrousel.

Belleville, omnibus place des Petits Pères et place de l'Hôtel de Ville.

Bellevue, chemin de fer de la rive gauche.

Bercy, omnibus place de l'Oratoire.

Bicêtre et Villejuif, quai de la Cité.

Boissy St. Léger, place de la Bastille.

Bourg la Reine, quai Conti.

Brie, rue Cloche Perche St. Antoine.

Chantilly, rue du Faubourg St. Denis, No. 51.

STAGE COACHES; STEAMBOATS; RAILROADS. ARRANGEMENTS ON LEAVING PARIS.

ILIGENCES or Stage Coaches for all parts of France and even most foreign countries by means of corresponding conveyances), will be found at the *Messageries Royales*, rue Notre Dame des Victoires, and at the *Messageries*

Charenton, rue du 29 Juillet, omnibus, et place de la Bastille.
Chatillon, rue de l'Arbre Sec, les Montrougiennes.
Choisy le Roi, chemin de fer d'Orléans.
Colombe, chemin de fer de la rive droite.
Compiègne, Faubourg St. Denis, No. 51.
Corbeil, chemin de fer d'Orléans.
Courbevoie, rue de Rivoli, No. 4, et chemin de fer de St. Germain.
Dammartin, rue St. Apoline, No. 11.
Dreux, rue des Deux Ecus.
Enghien les Bains, rue du Faubourg St. Denis, No. 42.
Ecouen, rue du Faubourg St. Denis, No. 25.
Ermenonville, rue du Faubourg St. Denis, No. 51.
Etampes, rue des Fossés St. Germain l'Auxerrois, No. 20.
Evry, chemin de fer de Corbeil.
Ferté Gauchier (La), rue du Faubourg St. Denis, No. 166.
Fontainbleau, chemin de fer d'Orléans (omnibus à Corbeil).
Fontenay aux Roses, petites voitures, rue d'Enfer.
Gonesse, rue du Faubourg St. Denis.
Grosbois, place de la Bastille.
Grenelle, omnibus place du Carrousel.
Grolay, rue du Faubourg St. Denis, No. 50.
Guilly, rue de Bondy, No. 76.
Maison Alfort, place de la Bastille.
Marly, rue de Rivoli, No. 4.
Meaux, bateaux poste, canal St. Martin.
Melun, chemin de fer d'Orléans, omnibus à Corbeil.
Meudon, chemin de fer de la rive gauche.
Montereau, chemin de fer de Corbeil, omnibus à Corbeil ou bateau à vapeur, place de Grève.
Montmorenci, rue du Faubourg St. Denis, Nos. 12. et 50.
Montreuil sous Bois, place du Marché des Prouvaires.
Nanterre, chemin de fer de St. Germain.
Neuilly, omnibus place de l'Oratoire.
Nogent sur Marne, Porte St. Denis, au Plat d'Etain.
Orsay et Palaiseau, rue St. Dominique d'Enfer.
Passy, rue de Rivoli, No. 4, et omnibus de la place du Carrousel.
Pierrefitte, rue du Faubourg St. Denis, No. 50.
Poissy, rue St. Thomas du Louvre, No. 36.
Prés St. Gervais, omnibus de Belleville.
Raincy, rue St. Apolline, No. 11.
Rambouillet, rue des Vieux Augustins, No. 13.
Ris, chemin de fer de Corbeil.
Ruel, rue de Rivoli, No. 2, et chemin de fer de St. Germain.

Generales, 128, rue St. Honoré. Both these rival establishments are on a colossal scale, having attained their present degree of importance through long prosperity and gradual improvement, and perhaps somewhat under the influence of exclusive privilege. The coaches have generally four kinds of places; the *coupé*, holding three persons who sit abreast, having windows in front that let down; these places are the best: the *inside*, or centre body containing places for six, the parties facing each other; the *rotonde*, behind, containing places for six or four, who sit mostly sideways, the parties facing each other: this is an inconvenient part of the coach, principally from the fact that the great axletree is just beneath, and whatever jolting there may be is fully felt, and also from the dust created by the hind wheels; the space is also narrower. Lastly, the *banquette*, where the guard sits, and where there are three rather inconvenient places, but having the advantage of fresh air and a view of the country. Coaching is cheap in France, but not expeditious. On paying for his place the traveller receives a bulletin containing the number of the place to which he is entitled, and on taking his seat, he should occupy the place so numbered. We need hardly remind the experienced traveller that if the journey is one of several nights, he will find the convenience of having a corner.

Romainville, omnibus de Belleville.

Sarcellas, rue de Faubourg St. Denis, No. 25.

St. Cloud, omnibus place du Carrousel, ou chemin de fer de la rive droite.

St. Cyr, rue de Rivoli, No. 2, ou omnibus de Versailles.

St. Denis, rue du Faubourg St. Denis, Nos. 12 et 50.

St. Germain, chemin de fer, ou rue Rivoli, No. 4.

St. Maur, rue St. Martin, No. 256, ou place de la Bastille.

St. Ouen, Cloître St. Honoré, omnibus.

St. Port, chemin de fer de Corbeil.

Sceaux, quai Conti.

Sèvres, rue Rivoli, No. 4, ou chemin de fer de la rive gauche.

Surène, rue Rivoli, No. 4, ou chemin de fer de la rive droite.

Versailles, rue Rivoli, No. 2, ou chemin de fer de la rive gauche et de la rive droite.

Villeneuve St. Georges, chemin de fer de Corbeil.

Villiers le Bel, rue du Faubourg St. Denis, No. 25.

Vincennes, omnibus du Carrousel la barrière du Trône.

MAIL COACHES.—Mail Coaches leave Paris every day at six o'clock in the evening; each mail carries two or three travellers. This mode of travelling is much esteemed by the gentlemen; for ladies it is rather inconvenient. The places cost at the rate of 30c. per mile, but great economy of time is effected, and each person is allowed 10lb. of luggage; but the trunks and packages are limited to a certain size. Office, rue J. J. Rousseau, at the Post Office.*

If the traveller has his own carriage, posting is very convenient, being under the control of Government and regulated by a tariff, an inspection of which the traveller may demand at each post-house, for information. Rue Pigalle, No. 2, is the bureau for Paris.

STEAMBOATS start daily for Havre, passing by Rouen; others go up the stream towards Melun Montereau; they are confined to passengers, and on a fine day afford a very agreeable passage: office, rue Notre Dame des Victoires, No. 21.

There are several **RAILROADS** in full play from Paris at present, and others in a state of progress. The terminus of those to Rouen, St. Germain, and Versailles, rive droite, (on the right bank of the Seine,) is in the rue St. Lazare, 120; the Orleans and Corbeil railroads, rue Neuve de la Gare near the pont d'Austerlitz; and the Versailles, rive gauche, (on the left bank,) is just outside the barrière du Maine. Omnibuses connected with the various railroads are constantly driving through Paris, letting down or taking up persons who have either arrived or are desirous of going off by the railroad. The fares by the omnibuses are 15c. The hall of reception for the

* As in London, there are many minor establishments from which coaches start for various parts of the country, but as these can be easily ascertained, we have not thought it necessary to load our work with a list of them. Should the visitor not be able to obtain from the landlord of his hotel the information he seeks, he is recommended to apply to Mr. SINNETT, proprietor of the *British Repository of Arts* in the passage Colbert, a well-informed and respectable Englishman, many years a resident of France, and always ready with great politeness to give strangers the benefit of his local knowledge.

travellers, where they await the moment of departure, is very handsome in all the different termini; that of the rue St. Lazare is really splendid, and capable of containing 3000 persons. The arrangements are all very good but the natural character of the French gives an appearance of confusion to the starting which is by no means necessary.

Previous to leaving Paris, the traveller must send his passport to the British Ambassador, 39, rue du Faubourg St. Honoré, to be countersigned; his Excellency signs only from 11 to 1; it is then carried to the préfecture de police to the passport office, where it receives the signature of the prefect; after which, to avoid delay, it is recommended to take it to the Minister of Foreign Affairs, boulevard des Capucines, where a fee of 10frs. is paid. This latter formality is not necessary should the party be returning to England.

As it frequently happens that the traveller may have to receive the visa of several embassies, we subjoin the residences of the Ambassadors and Consuls of Foreign Powers.

Austria	121, rue de Grenelle, St. Germain.
Baden	2, rue Lepelletier.
Bavaria	19, place Vendôme.
Belgium	7, rue de la Pépinière.
Brazils	11, rue Neuve des Capucines.
Denmark	35, rue Faubourg St. Honoré.
Great Britain	39, rue Faubourg St. Honoré.
Hanover	11, rue Mont Thabor.
Holland	22, rue de Surenne.
Lucca	69, rue St. Dominique.
Portugal	40, rue St. Lazare.
Prussia	86, rue de Lille.
Roman States	71, rue Grenelle, St. Germain.
Russia	12, place Vendôme.
Piedmont	} 69, rue St. Dominique.
Sardinia	
Spain	19, rue de Clichy.
Switzerland	3, rue de Tivoli.
Naples	place Beauveau.
United States	30, rue Hauteville.
Wurtemberg	73, rue de Lille.
Turkey	1, rue des Champs Elysées.

GOVERNMENT AND CONSTITUTION OF FRANCE.

FRANCE is divided into eighty-six departments, and contains 33,000,000 inhabitants. It has a revenue of one milliard of francs, a standing army of 350,000 strong and 8,000,000 of National Guards. The form of government is Constitutional Monarchy, composed of the three political divisions of king, peers, and deputies.

The King, supreme head of the state, governs through his ministers, who are responsible to the Chambers. The crown is hereditary in the male line only, the salic law prevailing. The king's civil list, fixed by the country at 2,000,000frs., is administered by an intendant-general, whose offices are 9, place Vendôme.

The Chamber of Peers, an essential part of the state, is composed of members chosen for life by the king within certain limits laid down by a special law; the number is unlimited. It takes part in the formation of laws, and takes cognizance of crimes of high treason and attempts against the lives of members of the royal family: its sittings are held in the palace of the Luxembourg, and the public is admitted by tickets. The peerage is not hereditary.

The Chamber of Deputies is composed of 459 members, elected by the different electoral bodies in France; they are chosen for five years, and hold their sittings in the Palais Bourbon.

The Ministers, nine in number, are named by the king. Each administration has its separate establishment, and the minister presiding over that department resides in the building assigned to it. Audiences of the ministers must be requested by letter written on stamped paper; this paper may be purchased at the offices for the sale of stamps in general.

The Minister of Justice, residence 17, place Vendôme. This branch comprises the organization of the whole judicial department and the body of notaries. Here foreigners apply for letters of naturalization, or in cases of reclamation against service in the National Guard.

The entrance to the public office is at the back, in the rue Neuve du Luxembourg, No. 17.

The *Minister for Foreign Affairs* resides in the boulevard des Capucines, corner of the rue Neuve des Capucines. His department embraces correspondence with foreign powers and the maintenance of political and commercial treaties. The office hours are from eleven to four.

The *Minister of the War Department* has charge of all matters connected with the army, the military stores, and the superintendence of all the fortified points of the kingdom. His office is in the rue St. Dominique, No. 82.

The *Minister of the Marine* has under his care all things connected with the navy, the administration of the colonies, the ports, bagnes, &c. The office is in the place de la Concorde.

The *Minister of the Finance Department*. Office, rue de Rivoli. In this vast hotel are united all the different administrations connected with money matters, the registration of estates, the treasury for the payment of the public debt, the customs, the indirect taxes, &c.

The *Minister of Agriculture and Trade* takes cognizance also of every thing connected with the arts, industry, &c. His office is in the rue de Varennes, No. 26.

The *Minister of the Home Department* corresponds with the Prefects of the Departments, regulates the elections, the general police, and the national guard; the prisons, the press, and the theatres. Office, rue Grenelle St. Germain, No. 101.

The *Minister of Public Works* takes charge of roads, bridges, streets, railroads, mines, monuments, and public edifices. Office, rue St. Dominique, No. 58.

The *Minister of Public Instruction* superintends the university, public colleges, the institute, academies, scientific societies, and all questions connected with education. Office, rue Grenelle St. Germain, No. 118.

COURTS OF JUSTICE.

The Court of Cassation, Palais de Justice, is the supreme court of appeal from all the tribunals of France, and is so called because it can quash (casser) the sentences of inferior tribunals. The time allowed for making an appeal in civil matters is three months; in criminal matters, misdemeanours, and breaches of police regulations, only three days.

The Cours Royales, Palais de Justice, consist of five chambers, three for civil actions, one of appeal from sentences of misdemeanours, and one for indictments. Audiences are given every day except Sundays and holidays, from nine to twelve; every Tuesday, from one to four, an office is open for gratuitous council to the indigent, in the library of the order of Advocates.

The Tribunal de Première Instance is composed of forty-two judges, and is divided into seven chambers, each composed of six judges. Of these chambers, five take cognizance of civil matters, and the sixth and seventh of misdemeanours. The audiences for civil affairs are held every day except Sundays and Mondays, from ten to twelve in the morning. The chamber for misdemeanours is open at ten.

The Tribunal du Commerce, in the Bourse, is presided over by respectable merchants nominated in the General Assembly of Merchants, and confirmed by the King. Its sittings are on Tuesdays, Thursdays, and Fridays, at ten, for summary cases, and Mondays and Wednesdays for pleadings.

Justices of Peace. A Justice of Peace is attached to each arrondissement, for the adjustment of disputes relative to money matters. His court is a kind of Court of Conscience, and generally confined to trifling matters. The sittings take place in the Mairie.

CIVIL RIGHTS OF FOREIGNERS.

A FOREIGNER resident in France is bound to observe all regulations connected with the public safety, and enjoys the same civil rights as are or may be granted to

Frenchmen, by the treaties with the nation to which such foreigner belongs. A foreigner to become naturalized in France is required to receive the king's express permission to establish his legal *domicile* in the country, and after ten years of such domicile he receives letters of naturalization on demand. A foreigner not domiciled in France may be arrested for debt on a Judge's warrant, and imprisoned till he satisfies his creditors; the arresting creditor is obliged to provide a prison allowance of 30frs per month for the debtor's use. A foreigner cannot be arrested by a foreigner, nor by a Frenchman for a debt originally contracted to a foreigner; except in cases of bills of exchange.*

Births. The French laws require that, on the birth of a child, declaration thereof should be made at the Mairie of the Arrondissement in which the parents reside, within three days after it has taken place, the infant at the same time being presented to the Mayor or his deputy; this declaration should be made by the father, the physician, the midwife, or some person present at the delivery, or by the individual at whose house the birth took place, accompanied by two witnesses. If this formality be neglected, all persons present at the accouchement are liable to fine and imprisonment. Children born of foreigners are foreigners; but they may claim the rights of French citizens when of age, if they please. *Baptism*, which is always celebrated at the church, is nearly the same as in England, except that the priest puts a grain of salt into the infant's mouth; a god-father and god-mother, never two of either, engage to superintend the pious and moral education of the child. English children are baptized as their parents may desire, either by Bishop Luscombe at the English Church, rue d'Aguesseau, at the Chapel Marbœuf, or at the Oratoire in the rue St. Honoré.

Marriages. No licences are granted in France for

* An excellent work on the laws affecting British residents may be had at the British Repository of Arts, passage Colbert, and is highly recommended for its utility.

marriage to be celebrated in private houses. The civil magistrate alone is invested with power to unite the parties, but it is usual to comply with the religious ceremony also. It not unfrequently happens that when this formality has been dispensed with, the priest refuses to perform the burial service at the subsequent death of the refractory parties. Marriages celebrated by a minister of the Church of England in the house or chapel of the British Ambassador, are as valid as if solemnized in England, regard being had to all the forms prescribed by law. Marriages between French and British subjects are void if the formalities required by the French laws have not been observed. The law of France does not take cognizance of the English law of divorce. An Englishwoman who marries a French subject becomes naturalized by the marriage; a Frenchwoman marrying a foreigner follows the condition of her husband.

Deaths. In all cases of death, it is required that a declaration thereof be made at the Mairie of the Arrondissement by the relatives or friends of the deceased, or by the person at whose house the death has taken place; the body is then visited by a physician appointed by the Mayor to take cognizance of and declare the cause of death. The corpse cannot be buried without an authorization from the Mayor; according to the present regulations burials cannot take place till twenty-four hours after dissolution, but the second day after the death is usually fixed for the burial. In case of personal property being left by the deceased, the Juge de Paix places seals thereon till the claimant has established his right to it.

There are no private undertakers in Paris; every thing used at funerals is furnished by a privileged company to families according to their desire and according to a scale of charges, proportionate to the style which the parties require. There are nine classes of funeral charges. In case of the death of an English person, application should be made to one of the places of English worship; the clerk will furnish every necessary information. Paupers are buried by the company at eight francs each. The annual

expense of the inhabitants of Paris for funeral procession is estimated at 1,200,000 francs. The annual number of funerals is 18,500, of which five-sixths have the hearse only. The hospitals bury their own dead, except where the friends and relatives prefer taking the charge upon themselves. There is an English undertaker in Paris who conducts funerals as the parties may wish, by buying off from this company the permission to act.

If the stranger's visit to Paris is to be of short duration the following list of the objects of most special interest will be found useful.

The Palace and Gardens of the Tuilleries.

The Place de la Concorde, with the Obelisk of the Luxor.

The Champs Elysées, and Triumphant Arches of the Barrière de l'Etoile. Further on, a short visit to the Bois de Boulogne and Fortifications.

The Louvre; as a building. The Place de Carrousel, and Triumphant Arch in marble. The Interior of the Louvre, and its many Museums and Galleries.

The Place Vendôme.

The Church of the Madeleine.

The Chemin de Fer, rue St. Lazare.

The Exchange.

The King's Library.

The Palais Royal and Gardens.

The Halle au Blé.

The Place des Victoires.

The Cathedral of Notre Dame.

The Hôtel de Ville.

The Pantheon.

The Garden of Plants (Jardin des Plantes) and Museum of Natural History.

The Manufactory of the Gobelins.

The Palace and Gardens of the Luxembourg.

The Mint.

The Hôtel des Invalides. The Tomb of Napoleon.

The Artesian Well.

The Cemetery of Père La Chaise.

PALACES.

THE PALACE OF THE TUILERIES.

THIS spacious mansion is so called from being built on a spot of ground occupied formerly as *tile kilns*, and was commenced by order of Catherine de Medicis in 1564, and from designs by Philibert Delorme and Jean Bullant. It is, however, recorded by Delorme, that Catherine herself was the principal architect. The original building consisted of the central pavilion, the two adjoining wings, and the pavilions that terminated them; in the reign of Henry IV. were added two other ranges of buildings, and ultimately the two large pavilions now at each extremity, called the Pavillon de Flore and the Pavillon Marsan, the whole extending in one line of front of 337 yards. Other alterations of a trifling nature have been introduced by subsequent monarchs. The palace formerly stood isolated; the long gallery which joins it with the Louvre near the river, was commenced by Henry IV., and terminated by his son Louis XIII.; the gallery running along the rue Rivoli, and intended also to join it with the Louvre on that side, was begun by Napoleon. When this range is complete, and the buildings now occupying the ground intended to be enclosed, are removed, no monarch in the world will possess so magnificent an abode, nor no kingdom any palace so vast or so splendid.

The *Place de Carrousel*, so called from a grand festival which Louis XIV. gave to his court on the spot in 1662, is already sufficiently open to afford a fine view of the Palace, or indeed both Palaces, and also to enable the curious stranger to picture to himself the grandeur that awaits it. On the south side is the fine long Gallery, celebrated throughout the world for its collection of Pictures; on the north, the unfinished side begun by Napoleon, and built partly on the site of forty or fifty houses damaged by the explosion of the Infernal Machine, from which he himself narrowly escaped. Reviews frequently take place

on the space of ground between the Palace and the iron railing; indeed, almost every morning in fine weather some military evolutions take place from nine to ten.

Triumphal Arch.—Opposite the central pavilion, and without the iron railing, stands the beautiful triumphal arch raised by Napoleon to the glory of the French arm. The designs were by Percier and Fontaine. It is built in imitation of the Arch of Septimus Severus at Rome, and is most rich in its detail, but loses in effect by the vastness of all around it. It comprises three arches facing the Palace, with a transversal arch intersecting the others in a line with the gates in each of the opposite galleries. Eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, adorn the principal façade and support an entablature, the frieze of which is of Italian marble. The bas-reliefs, which represented the conquests of Napoleon and the trophies of the French armies, had been removed by the Bourbons, and replaced by emblematical devices of the Duke d'Angoulême's campaign in Spain. The good sense of the present Government has restored the arch to all its former honours; it is 45 feet in height, 60 feet in length, and 20 in breadth. The whole is surmounted by a triumphal car, drawn by four horses, in bronze, modelled from the celebrated horses now on the place St. Mark at Venice and which for a time reared their stately heads over this spot in token of French supremacy; they were restored at the peace.

The southern gallery, connecting the two palaces, is 1332 feet in length. Like the palace of the Tuileries, it exhibits several styles of architecture, but its great length, added to the similarity of the windows and pediments, renders this difference less striking. The upper storey contains the fine collection of paintings; the lower parts contain an orangery, a guard-house, and some offices attached to the palace; at the eastern extremity is a collection of sculpture and antique curiosities, forming part of the Royal Museum.

The Tuileries, towards the court, presents five pavilions

connected together by four intermediate ranges of buildings, decorated with various orders of architecture. The *Pavillon de l'Horloge* possesses four orders of architecture; the columns of all these orders are of red and brown marble; upon the entablature is a pediment decorated with the arms of France; the whole is surmounted by a square dome. In niches on each side of the door are antique marble statues of Apollo and a Faun; above are superb columns of the Corinthian and the Composite orders, supporting a triangular pediment, in the centre of which is a clock. Above these are two recumbent statues of Prudence and Justice. The façades of the two adjoining piles of the building are ornamented with twenty-two marble busts. The portico on the other side, next the gardens, is similarly ornamented. The vestibule, leading from the court into the gardens, is ornamented with Ionic columns. In niches on either side are handsome marble statues, and on each side of the gate is a lion in white marble, with its foot on a globe. From the Central Pavilion runs on each side an open gallery, surmounted on one side by a terrace, on which the Royal Family may sometimes be seen walking in a fine evening after dinner, while the military band plays beneath. The lower galleries are ornamented by marble statues representing Roman senators arrayed in the toga. Upon brackets attached to the piers of the second storey are a number of busts of Roman generals and emperors. Upon the terrace to the left, a light covered gallery pierced by twenty-three windows, leading to the chapel, has been erected. This partly conceals the busts of the second storey when viewed close.

The Interior.—On the right of the vestibule is the Grand Staircase, skirted with a stone balustrade, and ornamented with snakes, interlaced in lyres, surmounted by suns (the emblem of Louis XIV.), under which is the crest of Colbert, the then superintendent of public buildings. As visitors to the Palace do not always follow the same routine in viewing the apartments, we will give the principal attractions without order, as less liable to

puzzle the reader or the visitor in using our work as guide.

The *Salle de Maréchaux* occupies the entire first and second storeys of the Central Pavilion. It is surrounded midway by a bold projecting gallery, and is hung with portraits in full length of the living marshals of France, Soult, Sebastiani, Grouchy, Gérard, Valée, Molitor, &c. besides busts of many generals and naval commanders who have died in action. The ceiling is painted in grisaille (fresco), with warlike accoutrements; when this spacious hall is lighted up as a State Ball-room, the effect is dazzling in the extreme. The *Galerie Louis Philippe* is a very handsome room, 140 feet in length, and serves as a Ball-room; it is only lighted on one side, and opposite to each window is a splendid mirror, giving the effect of a double row of windows. A bas relief representation of the present king, as large as life, decorates this room. At one end may be seen a colossal statue in silver of "Peace," voted to Napoleon by the city of Paris, after the signing of the Peace of Amiens; on the opposite side are two very celebrated statues of d'Aguesseau and l'Hôpital. This gallery formerly served for the reception of Ambassadors; it is hung with rich tapestry of the Gobelins manufacture, representing events in the life of Louis XIV.

The *Chapel* is an interesting apartment, occupying the ground and first floor, having a projecting gallery around three sides; it is adorned with rows of Doric columns; at one end is the Altar, and at the opposite end is the Royal Pew: the pavement is marble, in mosaic compartments.

La Salle des Machines, formerly appropriated to the sittings of the Convention, now forms the Theatre, and is reached by a vestibule leading from the Chapel. It is ornamented by columns of the Ionic order, supporting four arches, on which rests an elliptical dome. Opposite to the stage is the King's Box, having on each side an amphitheatre for the ladies. The pit, the galleries, and first tier of boxes are destined for persons belonging to the Court. There is a range of latticed boxes on the

ground floor, and others over the amphitheatres, to which other persons who may receive invitations are admitted. When lighted up by fifty-two handsome lustres, suspended from the dome, and between the intercolumniations, nothing can exceed its splendour. By flooring over the pit, and by means of a movable decoration corresponding with the interior decorations, it may be converted into a magnificent Ball-room. To describe all the beauties of this royal abode, would lead us from our object, which is rather to give useful than amusing information. Admittance to view the interior of the palace is easily procured when the Royal Family is absent at any of the other royal habitations, on application by letter to *Monsieur le Commandant du Château des Tuileries*. The attendants of the household who accompany visitors are invariably kind, attentive, and communicative to persons who are commonly polite and properly behaved; the objects of greatest interest are usually pointed out and detailed. The large pavilion at the south end, called the *Pavillon de Flore*, contains the King's Private Apartments, and is not publicly shown. That to the north, looking on the *quai de Rivoli*, is occupied by the Duchess of Orleans and family, and the Duke and Duchess of Nemours; it is called the *Pavillon Marsan*; these apartments may be visited when their respective occupants are absent from Paris. Admission to the Chapel is easily obtained by means of a written application, seldom refused to strangers. It is required that persons going to the gallery on a line with the royal pew should be full dressed; there is no restriction as to dress when going to the body of the Chapel; and though the visitor may fail to catch a glimpse of the royal party, he will be amply gratified by the solemnity.

The Garden of the Tuileries, of the same breadth as the length of the Palace, was laid out by Le Nôtre, gardener to Louis XIV., in very nearly the same style in which it appears in the present day. It covers a space of sixty-seven acres, distributed with exquisite taste. The principal change consists in the small *jardinets* immedi-

ately under the windows of the Palace, and divided from the main gardens by a dwarf railing and masked foss; this was done by the present King, and may be said to be both an additional embellishment to the garden and a prudent precaution in latter years. Damaged in the early Revolution, it was fully restored under Buonaparte's reign. Every thing is grand, simple, and majestic. The most exact symmetry prevails without monotony. The railed or reserved garden in front of the Palace is tastefully laid out, and at all seasons presents an agreeably variegated aspect; at the end next to the rue Rivoli is a space which in summer is filled with orange trees, laurels, and Roman granates. Several statues are very conspicuous—a faun playing on a flute, and a young satyr behind with his finger on his lips in token of attention; a wood nymph and Flora, to whom Zephyr presents a wreath; the Scythian knife grinder, copied from the celebrated gem of Florence; Venus seated on a turtle, the type of bashfulness, by “Keller;” and the favourite figures of Hippomenes and Atalanta; a very fine copy of the Laocöon from the Vatican; and two very beautiful statues of Telemachus and Eucharis running a race. From the centre of the gravelled walk just under the Clock, the coup d’œil is rich in the extreme; the eye is carried along over a variety of parterres and basins bordered by statuary, flowers, and rich groves, which appear to terminate only at the triumphal arch at the top of the Champs Elysées because the place de la Concorde, at the extremity of the garden, and which has been formed to correspond with it, and the Champs Elysées beyond it, are in a straight line with the garden, and of precisely the same breadth. In front of the large pavilions at either end of the Palace are raised terraces, parallel to each other, extending the whole length of the garden, and meeting in the form of a horseshoe at the western gate. In front of the Palace are flower gardens terminated by plantations of stately trees, and embellished with fountains, whose waters fall into marble basins, surrounded by statues of exquisite workmanship. The walks are well distributed for effect

he terraces terminating the garden overlook the place de la Concorde and the Champs Elysées, and afford an excellent view on fête days to vast multitudes of spectators, who enjoy the proceedings of the busy throng. Descending from these terraces, the stranger comes on a chosen spot open to the south, and screened from the north and west, to which has been given the name of "La Petite Provence." In early spring and falling autumn, and in the fine sunny days of the winter, the old and young resort here to catch the genial glow which this favourite spot affords. Near here is the fine allegorical groupe representing the Nile; the principal figure, of colossal size, represents an old man resting on a sphinx; a number of children playing about are emblematical of its tributary streams; the socle is ornamented with bas-reliefs representing crocodiles, &c. Round the basin are placed the statues of the Four Seasons, as also groups in allegorical allusion to the Rhine, the Rhone, and the Danube. The western gates are crowned by groups in marble.*

The raised Terrace next the river is generally closed to the public when the Royal Family inhabit the Tuileries. When open, it affords a fine view of the buildings which skirt the quay on the opposite side of the river. In 1811, Buonaparte's gallantry raised a pavilion at its extremity, and formed a subterranean communication to it from the Palace, that Marie Louise, his empress, should enjoy the air and exercise during her pregnancy; she walked on the terrace, and breakfasted in the pavilion.

The *Terrace des Feuillants*, on the other side of the garden, extending along the rue Rivoli, is the most frequented part of the gardens. On the gravelled walk running between the terrace and the grove may be seen, at all hours in fine weather, groupes of children of exquisite

* The modern sculptures dispersed through the garden are very flattering to the talent of the artists of the present day. They are:—Theseus killing the Minotaur; Prometheus bound to the rock; the combatting Greek; the defeated Spartan; Philopœmen; Themistocles; Phidias; Spartacus; and Cincinnatus.

beauty, and in the enjoyment of the happiest spirits sporting about under the vigilant and careful eye of their delighted parents—we know not a more pleasing scene in Paris. Some fine specimens of ancient sculpture, and many excellent copies from the antique, are dispersed through the walks and avenues of the gardens, as also in the groves on either side of the grand avenue, groves impenetrable to the sun, affording a delightfully cool retreat in the heat of the day, and where many resort to read their newspapers. A female sits in a kind of box with all the papers ranged before her, and for two sous a sitting, the loungers may select his favourite.

The fashionable hours of promenade are from one to four in winter, and from eight to ten in the summer: a band of music plays during the summer evenings, generally from seven to nine, under the Palace windows: chairs are let out at two sous the sitting, by which large sums of money are realized: at dusk the gardens are closed, a drum beating round, notifying to the lingering votary that 'tis time to gain his home.

THE PALACE OF THE LOUVRE.

THE origin of this Palace and that of its name are both unknown. To the more ancient kings of France it served as a country residence, and was surrounded by thick woods. Dagobert, it is supposed, built upon this spot a hunting seat, where he kept his hounds and horses. Under Philip Augustus it became a kind of citadel and state prison; it was then surrounded by ditches, and flanked by massive towers, and was in fact a fortress from which the king might overawe the Parisians. This building falling to ruins towards the commencement of the sixteenth century, Francis I. resolved to have it cleared away, and to erect upon its site a palace worthy of a French monarch. In 1528 was begun that part now called *Le Vieux Louvre*, to which subsequent additions by several of the succeeding French kings have been made, producing the magnificent pile now before us, which

cannot, however, be said to be complete till the northern wing has joined it to the Tuileries.

The plan of the building was designed by a physician, named Claude Perrault, who superintended the raising of the splendid colonnade or *eastern* front, on the place du Louvre; it may be considered one of the most finished productions of modern architecture: its length is 525 feet. In the centre is a projecting body, united by a peristyle to corresponding projections. The peristyle is composed of 28 columns of the Corinthian order, which form a gallery. The central projection is decorated by eight Corinthian columns, supporting a pediment; the tympanum ornamented by a splendid bas relief, executed by Lescot, in 1811. The bust of Louis XIV. is placed by Minerva on a pedestal, on which Clio is inscribing *Ludovico Magno*. This bust was originally that of Napoleon, to whom more than to any other monarch this palace owes its beauty and greatness; for the works progressed little during the reigns of Louis XIV., XV., and XVI., the greater part not being even roofed in. To Napoleon we are indebted for its preservation from decay; he completed the exterior building, caused the whole to be roofed in, and hung the massive and magnificent gates which all admire. Charles X. and Louis Philippe completed the interior arrangements. The front towards the river, also built after designs by Claude Perrault, consists of a basement story similar to that of the eastern front, on which rises a range of forty Corinthian pilasters, harmonizing completely with the colonnade beside it; a bas relief by Frontin, decorates the pediment of the centre. The *northern* front was commenced by Lemercier, and continued by Perrault. Although composed of irregular projections, it forms a handsome entrance to the court from the rue Coq St. Honoré; the pediment over the gate is decorated with a bas relief by Montpeller. The *western* front, the oldest part of the building, remains as it was originally built, and is less rich in architectural ornaments than the others.

The Court is a perfect square of 1600 feet in circum-

ference. Besides the four grand gates leading into the Court, are 24 doors leading into the apartments, surmounted by circular windows, ornamented with allegorical figures in bas relief. The whole forms a magnificent pile, ornamented with sculpture, marble tablets, niches for statues of the kings of France, and 538 Corinthian columns. In the centre, to the west, is a lofty pavilion decorated with eight colossal caryatides by *Sarrazin*. The figures above the doors, the bas reliefs upon the pediments and on the attics, are numerous and beautiful.

The Interior.—Within these few years, many of the rooms have been superbly decorated, and appropriated to different uses. The principal object, however, of the present day has been, to concentrate in this building the various exhibitions or Royal Museums, which we shall have occasion to pass in review in the course of this work. They are divided into several departments, namely, Sculpture, Antiquities, Paintings, and Drawings. We cannot be expected to detail the splendour of its contents; suffice it to say, the world offers nowhere so rich a treat for several days to the connoisseur or amateur, be their tastes ever so exquisite. On Sundays the whole of its contents is thrown open to public inspection from ten till four, when crowds visit the different Museums with the utmost degree of order; on all other days of the week except Monday, strangers are admitted on showing their passports; they write their names in a book kept for that purpose, after which they are allowed to range through the rooms and galleries as their taste may direct. The apartments on the first floor of the southern pile, with the King's apartments in the Tuileries, which communicate, form an uninterrupted suite of a quarter of a league on a level. In this Palace is held the Annual Exhibition of Living Artists, which usually opens about the 8th of March; catalogues of the paintings and sculpture are sold at the doors of entrance. Sticks and umbrellas cannot be admitted; small offices are attached for their reception, a ticket given on depositing the incumbrance and one penny is charged for the care of it.

PALACE OF THE ÉLYSÉE BOURBON.

59, rue du Faubourg St. Honoré.

THIS handsome Hotel was constructed in 1718, for the Comte d'Evreux, and afterwards purchased for the voluptuous *Pompadour*, mistress of Louis XV. At her death, it was assigned as the residence of ambassadors extraordinary. In 1773, it was purchased by an eminent banker. The Duchess de Bourbon was next in possession, till her emigration in 1790, when it was declared national property. *Murat* purchased it from the Commissioners of Public Works, and, previously to his departure for Naples, made it over to Napoleon; that great man frequently resided here, and finally, in 1815, returned here from Waterloo, and abdicated in favour of his son. It was soon after the residence of the Emperor Alexander of Russia, who was shortly succeeded by the Duke of Wellington. In 1816, Louis XVIII. gave it to the Duke de Berri, who resided here at the period of his assassination, in 1820, when his widow retired to the Tuileries, and the Elysée Bourbon has since been unoccupied, except by occasional visitors to the Royal Family. It is pleasantly situated, having a large garden in front opening on the Champs Elysées, interspersed with agreeable walks, shaded from the heat of the sun by some fine specimens of trees. The interior is arranged chiefly with a view to the comfortable, and is worthy of a visit, partly on account of the many associations attached to the persons who have resided there, each of whom has left some article shown in their name. Some handsome paintings, some by order of Murat, are shown, as interesting, from their containing unquestionable portraits of his wife and children. For tickets to view, address a note to *Monsieur L'Intendant de la Liste Civile*, No. 9, place Vendôme.

THE PALAIS ROYAL,

BUILT by Cardinal Richelieu, was begun in 1629, and terminated in 1636. It was then called the *Palais*

Cardinal. After having rendered his Palace as magnificent as the arts and his affluence would permit, he considered it a present worthy the acceptance of his master, Louis XIII., to whom he bequeathed it at his death. In 1643, after the death of Louis, Anne of Austria quitted the Louvre with her son, Louis XIV., under age and her residing here gave it the name of the Palais Royal. By Louis XIV. it was given to his brother, the Duke of Orleans, to whom, and his descendants, it has continued to belong.* In 1763, the theatre took fire and the present front was built on repairing the damage. The extravagances of the Duke of Orleans, called "*Egalité*," led to the present extraordinary Bazaar, which has become celebrated throughout the world. A magnificent garden, forming a parallelogram, ran behind the Palace; to raise money to pay off his debts, and find more means of enjoyment, he determined, or was advised, to erect buildings around this garden, with open arcades beneath, for business and amusement. The plan succeeded beyond his expectation, and this small spot of ground became the most productive estate in France. In 1786, were erected the galleries and buildings which surround the garden; and, in this place, opened to attract the crowd, were held the first revolutionary meetings, and the tri-coloured cockade was first adopted.

The façade of the Palace presents two pavilions, which form projecting wings, decorated with Doric and Ionic columns, and crowned with pediments inimitably sculptured. They are united by a wall, forming a terrace, and pierced with porticoes. The pile which forms the front has a central projection, decorated with Doric and Ionic columns, crowned by a pediment, in which are two figures supporting a clock; the attic is surmounted by military trophies sustained by genii. Three great gates lead into

* It was here that Henrietta, widow of Charles I. of England, resided when she reached Paris, an exile. When Charles II., her son, recovered the throne of his father, Anne of Austria proposed a marriage between her son, the Duke of Orleans, and the daughter of Henrietta; the marriage was celebrated here, and this was also their residence.

a first Court; a grand open vestibule passes through the centre of the basement storey of the Palace, leading into a second Court, which is divided from the garden by a gallery of stone, built in 1829, of which the shops, columns, terraces, &c., correspond with those on the sides of the Court. The galleries are enclosed with palisades, and iron gates fixed between the columns, and at night the whole is lighted with gas. The interior is rich and chaste, gorgeously furnished, and contains many objects of curiosity. Its principal and most attractive ornaments are its paintings, which are numerous and choice; among others, a series of scenes in the eventful life of his present Majesty, from the period when he taught geography in a school during his emigration, to his return to Paris at the Restoration, and some of the early scenes of his accession to power.

The Garden is surrounded on three sides by symmetrical files of building in stone, four storeys in height, decorated with festoons, bas reliefs, and fluted pilasters of the Composite order. On the ground floor is a gallery pierced with 180 arcades; an arcade, with the same proportion all the way up, lets for about 8000frs. a-year, or a shop on the ground floor, with a room over-head of equal size, for 1000frs.; the cellars are also let at an enormous rent. On the fourth side is a handsome treble gallery, containing two rows of shops handsomely ornamented with paintings, sculpture, and looking glasses; one row looking to the central gallery and the Court, and the other row looking to the central gallery and the garden. The breadth of the gallery is considerable; it is entirely covered with glass, and the pavement is of marble; the shops are elegant, and when lighted with gas it presents a truly magnificent appearance. The entire circuit of the galleries is more than a quarter of a league. The garden, which forms a parallelogram of 700 feet by 300, is tastefully laid out. The walks are gravelled, with rows of fine trees, forming a pleasing shade in the summer; in the centre is a basin, sixty-seven feet in diameter, with a fountain throwing up a large body of water, constructed

by his present Majesty in 1817. There are also the enclosures of grass and flowers, with a few tasteful statues; in one is a dial containing a small cannon, which fires as soon as the sun reaches the meridian. This garden is one of the most frequented spots in Paris, being a place of general resort both for business and for pleasure. On the brilliant shops that surround the garden may be found the merchandize of every kind—the richest stuffs, most precious trinkets, and masterpieces of clockwork; in fact, the most modern productions of the arts of industry. On the side of the most brilliant coffee-houses are shops which supply every dainty that an epicure can desire, and confectioners who display sweetmeats and preparations of sugar in every form and of every flavour. Should the traveller be in want of clothes, a seller of ready-made suits will supply him with every article in the highest style of fashion. Should his nether garments offend his eye, he enters the neat little shop of a *décrotteur* (Anglicè, *shoemaker*); he is invited to seat himself on an elevated footstool covered with velvet, the journals of the day are put in his hand, and in a few moments not only do his boots rival the lustre of the mirror, but every office of the valet is performed with expertness.* Money changers, portrait painters, and engravers, invite the passers-by, by their mute display, to gratify their fancy. Here were formerly several celebrated gaming houses, which, to the honour of the present Government, are no longer tolerated; they have been swept away *en masse*. At the end is the Théâtre Français, where the tragic queen of the present day draws nightly crowds that hang with quivering interest on every word she utters; at the opposite end the votaries of fun and sprightly wit laugh or smile through happy hours, under the insinuating influence of Acha-

* Should the wants of nature imperiously urge their claims, he will find near him several elegantly fitted up retreats, that will offend neither the visual organs, nor the olfactory nerves of the most fastidious, into which he will gain admittance for the trifling consideration of three sous, including all necessary attendance, and the requisite properties to assist in the mysteries of *cloacina*.

and Déjazet at the Théâtre du Palais Royal. *L'Homme à la Poupée* has his followers also ; he is the presiding deity of one of the underground coffee-houses or estaminets, where men mostly meet to smoke their pipes in good humour, and laugh at the eccentricities of his ventriloquism ; other cellars are occupied as dining-rooms, smoking-rooms, &c. In the upper storeys are also dining-rooms, billiard-rooms, and reading-rooms. Some of the restaurants here are among the most famous and most frequented of the capital ; their larders are choice, their bills of fare are long, and their rooms as elegant and convenient as any of their competitors. There are several who give a very tolerable dinner, including wine, for two francs per head ; a single person going alone pays no more in proportion than would a party. For those who dislike dining in a public room, there are *cabinets particuliers*, in which only one party is put at a time. There are at each extremity of this singular building two shops renowned for *comestibles*, where every production of nature intended for the table, and every combination of the gastronomic art, solid or liquid, may be had. Large sums are made annually by letting out chairs at two sous sitting in the garden. Mothers and governesses pass hours here seated at work, while their young charges enjoy the liberty of action around. Politicians abound here to scan over the papers, which are to be had for one franc a reading, from persons who occupy the central pavilions. Many make appointments here as the most central point of Paris, and offering an occupation to while away the time in case of delay or disappointment. Friends parting in contrary directions agree to meet here months hence ; and, indeed, a Frenchman of the provinces knowing a friend to be in Paris, and not having his address, passes through the Palais Royal as frequently as he can, with full confidence that he will *tot au tard* stumble on him. And thus we terminate our observation on a spot which is to Paris, what Paris is to every other metropolis in the world, the *ne plus ultra* of pleasure and dissipation. In the little world of the Palais Royal, everything to improve

the mind or fritter away the time, everything to excite admiration for the ingenuity of man on the one hand, and lamentation for his weakness and folly on the other, here assembled. It is a place in which those who live for animal enjoyment only might pass their lives with ample gratification, nor feel a wish to leave its walls.

THE PALACE OF THE LUXEMBOURG,

Or CHAMBER OF PEERS, rue de Vaugirard.

THIS magnificent building was erected in 1616, by Marie de Medicis, queen of Henry IV., from designs by Jacques Desbrosses, and upon the model of the Palais Pitti in Florence. Numerous have been its subsequent masters, all and each of whom have assigned it a different name, but still through every change the public persists in adhering to its primitive denomination. It is remarkable for the beauty of its proportions, its strength, and its solidity, and has lately been enlarged towards the garden by the addition of a new front made to correspond with the older part. This addition was made for the purpose of obtaining a court of justice with sufficient accommodation for the trial of numerous conspirators by the Chamber of Peers, constituted a high court of justice in certain cases. The court of entrance forms a parallelogram of 360 feet by 250. The façade consists of two large pavilions connected by terraces supported by open galleries, from the centre of which rises an elegant cupola surrounded with statues. This front is connected with the main building by wings one storey high. Three orders of architecture reign throughout, the Tuscan, the Doric, and the Ionic. In this building is held the meetings of the Peers of France, to which it is chiefly devoted. The Hall of meeting is a handsome semicircular room, adorned with Corinthian columns in imitation of marble, and contains a number of statues of heroes and orators of antiquity. The painting on the ceiling is by Abel de Pujol, and the subjects are allegorical of Law and Justice. On either side of the President's seat are paintings by Beauchalle.

one representing Louis XI. receiving the Deputies of Paris, and the other an ovation addressed to Philippe de Valois. The seats are arranged in form of an amphitheatre, at the bottom of which is the tribune for the person speaking; the President occupies an elevated seat in the face of the assembly. Admission to hear the debates may be obtained by addressing a note to *Monsieur Le Secrétaire et Référendaire, Chambre des Pairs*. The Palace is open every day, and strangers are admitted to view the apartments, which are replete with interest and beauty, at those hours when the Chamber of Peers is not sitting. Many fine paintings by Le Sueur, Poussin, Philippe de Champaigne, and the immortal Rubens, decorate the rooms, formerly inhabited by Marie de Medicis and the Dauphine de Montpensier; independently of which, a great deal is afforded in the modern decorations of several rooms, for which 800,000frs. were voted by the Chamber in latter years. The most attractive object is the Library, extending the whole length of the new building facing the garden; the paintings here are by Eugène Delacroix and Roqueplan; the reading room is decorated by paintings of Scheffer and Boulanger. In the *Salle des Conférences d'Etat* is a beautiful portrait of Louis Philippe, of full length, by Gérard.

The Gallery of the Luxembourg, which may be visited every day (Mondays excepted) with passports, and is open publicly on Sundays, is appropriated to the choice specimens of modern artists. There is a fine collection at all times, constantly varying. The King usually purchases a picture which has brought each artist into notoriety, and places it here, where it remains during his life-time; at his death it is taken to the Louvre, and is placed among the glories of other days: at present there are few artists who have achieved greater works than these specimens seem to promise, and therefore an opinion must not be hastily formed. *Delaroche*, the great genius of our time, is represented by one of his very inferior pictures, *Death of Elizabeth of England*, offering but a very poor forecast of his hemicycle of the fine arts. Nor can

the visitor form a true notion of the amazing powers of Horace Vernet from his *Judith*. A rising artist of great promise, *E. Dubufe*, has recently been added; his *Morning Prayer* is full of the poetry of the soul, is classically correct in drawing, and of a colour equal to Titian. There is a fine groupe of *Cupid and Psyche* by Delaistre in marble, and in the Rotunda is Jullien's *Bathing Nymph*.

The Garden is at the rear of the Palace, and for proportion, distribution, and vegetable beauty, may vie with that of the Tuileries; indeed, by many it is preferred as more retired, more simple, and more spacious. It presents a flower garden divided into four parts by an octagonal basin, enlivened by a jet d'eau, and surrounded by terraces, with sloping banks richly garnished with choice shrubs and flowers, including almost every known species of the rose. There are a number of debilitated statues in various parts, which it is in contemplation to remove and replace by others of a more attractive nature. Alas! poor passive sufferers of revolutionary frenzy! On one side is a fine plantation of lofty trees, intersected by walks; and on the other side, a smaller plantation on an inclined plane, commanding a clear view of the whole garden. Seven gates afford access into the Garden, and are open every day from early dawn to dewy eve. In one of the plantations is a café, much frequented as a breakfast house in the summer. There is a vacant spot between the railing at the end of the long avenue and the railing of the garden of the Observatory, where fell the unfortunate Marshal Ney in 1815.

THE PALAIS BOURBON,

OR CHAMBER OF DEPUTIES,

WAS erected in 1722, from the designs of Girardini, an Italian artist. It was one of the first mansions plundered at the breaking out of the great Revolution, and remained unoccupied till 1795, when, having been declared national property, it was chosen for the sittings of the Council of Five Hundred. At the Restoration, the Prince de Condé re-entered the palace of his ancestors, and

made an arrangement with the king, by which, that portion which had been occupied by the legislative body, and which had been in great part rebuilt, was appropriated to the use of the Deputies of the Departments, in 1829. The Prince de Condé had reserved for himself a small pavilion, situated on a terrace on the borders of the river, having at its rear a neat garden laid out in the English style; it has more the appearance of the country-seat of a private gentleman, than the town residence of a Prince of the Blood; it is now the official residence of the Speaker or President of the Chamber.

That part occupied by the Legislative Assembly presents a façade of costly magnificence, and so situated as to be seen with great advantage from many points. It is directly in front of the place de la Concorde; immediately over the bridge it presents a splendid portico, supported by twelve Corinthian columns, and elevated upon a platform ascended by 29 steps, of 100 feet in breadth. The columns are surmounted by a triangular pediment, ornamented with a bas relief by Fragonard, presenting France relying on her charter, supported on the one hand by Justice, Strength, Navigation, Industry, and Eloquence, and on the other, Commerce, Agriculture, and the Arts. At the foot of the steps, are colossal statues of Justice and Prudence raised on pedestals eighteen feet high. In the foreground are seated figures of Colly, Colbert, l'Hôpital, and d'Aguesseau.

The *Chambre* or *Salle des Séances*, is semicircular, and ornamented with twenty-four marble pillars of the Ionic order. The seat of the President and the tribune form the centre of the axis of the semicircle, immediately in front of which rise in gradation the benches which accommodate the Deputies. Each seat bears the name of the Deputy who selects it at the opening of the session; the Ministers sit on the lower bench. A double gallery runs round at the rear of the members' seats, and is capable of holding nearly 700 persons; it is divided into the Reporters' Gallery, Public Gallery, Tribunes for the Royal Family, Ambassadors, &c. The whole is handsomely

decorated. Immediately behind the President's seat, and consequently facing all persons seated in the Hall, *Court's* celebrated picture representing Louis Philip taking the oath before the Chamber, in August, 1830, observe fidelity to the Charter. Allegorical statues abound in the Hall, being the productions of the finest French artists of the present period; Public Order and Liberty, by *Pradier*; Force, Justice, Truth, and Eloquence stand conspicuous as a warning to some who might otherwise forget their dictates; they are elevated above the spot where stands the tribune. Members do not speak from their places except when addressing members or questions to Ministers. There are also paintings by *Horace Vernet* and *E. Delacroix*. The *Library* is very considerable, and possesses some curiosities in literature among which may be mentioned the original MS. of *Nouvelle Héloïse*, by Rousseau, and the *Télémaque* of Fénélon. The paintings are by *E. Delacroix*.

The *Salle des Conférences* has a fine statue of Henry IV., and a number of military trophies taken from the Austrians in the wars of the Empire; paintings by *Scheffer*. Strangers are admitted to visit the interior by a simple application at the door. To hear the debates, the stranger cannot obtain a Member's ticket, he need only address a polite note to *Monsieur le Questeur de la Chambre des Députés*, always paying postage, and taking care that his name and address are very legibly written.

PALAIS DE JUSTICE,

Place du Palais de Justice.

THIS is the earliest royal residence of which mention is made, having originally been the residence of the Roman Governors; of all the Kings of the first dynasty; of the Counts of Paris under the second dynasty; and of the first twelve Kings of the third dynasty. Francis I. resided here in 1531. In May, 1618, *la Salle du Palais*, a very ancient and magnificent room, with several contiguous buildings, were destroyed by fire; in this room Ambassadors

rs were received, grand banquets were given, and the
 val marriages took place. In niches along the walls
 re statues of all the French kings from Pharamond to
 ancis I., with an inscription bearing the name of each,
 e length of his reign, and the year of his death. In
 76, another fire destroyed the buildings extending from
 e *Prisoners' Gallery* to the *Sainte Chapelle*, built by
 uis IX. A plan was then formed to erect a front
 responding with the dignity of the Law; the architects
 re Messrs. Moreau, Desmaison, Couture, and Antoine.
 e building presents a platform ascended by an immense
 ht of steps, which serves as a basement for a projecting
 dy with four Doric columns, surmounted by a balus-
 de, over which, on four pedestals, are colossal statues
 Strength, Abundance, Justice, and Prudence. The
 ntral projection is surmounted by a quadrangular dome,
 the base of which are placed the arms of France. Two
 eral wings extend forward to the street; an iron railing,
 0 feet long, connects the two wings, forming a spacious
 closed court. One of the wings contains the *Salle des*
s Perdus, 216 feet long, and 85 wide, containing
 ong other curiosities a handsome monument erected to
 memory of Malesherbes, the undaunted defender of
 unfortunate Louis XVI. The different parts of the
 ace still retain the character of the architecture of the
 es in which they were erected. A polite request to
 porter will obtain admission to such parts of the
 lding as are not open to the public. In this building
 principal Courts of Law hold their sittings. On one
 the adjoining towers was placed the first large clock
 n in Paris. It was the work of a German mechanic,
 ri de Vie, whom Charles V. invited to Paris in 1370.
 The *Sainte Chapelle* forms part of this noble building.
 Louis, having purchased from the Emperor of Con-
 stantinople the real crown of thorns with which our
 iour was derided, together with other relics, con-
 acted this truly magnificent edifice for their reception.
 e building and the treasures it contains cost a sum
 ivalent to 3,000,000frs. It is one of the finest edifices
 the middle ages, and the ornaments both within and

without are finished with remarkable elegance and decay. The windows of painted glass were much admired for their height, and the beauty and variety of the colours; time and the revolutionary mobs have done the work upon them; yet sufficient still remains to form judgment upon them. At the Revolution it was converted into a Dépôt of the Archives of the Courts of Justice; has undergone a thorough repair, both within and without, and restored in accordance with the old plans, lately discovered. Among other discoveries which have occupied speculation lately, is that of a heart enclosed in a coffin found underneath the high altar; it is generally supposed to be that of St. Louis.

THE PALAIS DES THERMES,

Rue de la Harpe, No. 63.

THESE venerable ruins are unquestionably a monument of Roman antiquity. The Palace is supposed to have been the residence of the Roman emperors when they sojourned in Gaul, and to have been inhabited by Julius for a considerable period. The only perfect part now remaining is a Hall, presenting in its plan two contiguous parallelograms, forming a single room. The semicircular groined vault which covers this hall is forty-two feet above the ground; it is substantially built, and for many revolving ages supported a thick bed of mould, cultivated as a garden, and planted with trees. The groins rest upon consoles, which represents the sterns of ships. These sterns, the symbol of water, may probably have been intended to characterize it as a place destined for baths. This interesting monument of antiquity had long been used by a cooper as a workshop; in 1815 it was purchased by Government, and repaired, with a view to converting it into a museum of antiques. The works were soon after suspended, but it seems now pretty certain that it will ultimately become a museum, Government having purchased the curious collection of the Hôtel Cluny. For admission to inspect, apply at the Hôtel Cluny, rue des Mathurins.

PUBLIC EDIFICES.

THE HÔTEL DE VILLE,

Place de Grève,

the seat of the Prefecture of the Department of the Seine, and the municipal administration of Paris. Its architecture presents nothing remarkable, and though regular in form and correct in its style of decoration, the bad taste of the age in which it was constructed (from 1533 to 1605) is apparent in all its parts. Great additions have been made to it since 1835, and at present it presents an imposing mass. It is now in form a regular parallelogram, having the four angles terminated by pavilions facing the four cardinal points, and stands isolated in a very commanding situation. In the alterations that lately took place, care has been taken to preserve all that part erected under Henri IV. The façade on the place presents a handsome bas relief in bronze of Henri IV. on horseback. The state apartments are in the part of the building facing the quay, and are very magnificent in their style and decorations. In front of this wing is a garden surrounded by a railing; a small poplar near the fountain, from a slip taken from Napoleon's favourite tree in St. Helena, and presented by General Bertrand. This place has at various periods been the theatre of violent disorders, during the war of the Fronde, and during the revolutions of 1789 and 1830. It was on the square in front of this palace that public executions took place till very recently.

The interior may be visited every day. For tickets to view the apartments, apply by letter to *Monsieur le Prefect de la Seine*.

THE HÔTEL DES INVALIDES,

Between the Faubourg St. Germain and le Gros Caillou,

for the reception of the wounded, disabled, and superannuated warriors of the country, was built by order of

Louis XIV., whose wars had considerably increased the dependants on public bounty ; it is a splendid token that in that monarch's breast there did exist a string, which when touched, could vibrate to the cause of virtue. In 1670, he ordered Libéral Bruant to construct an edifice worthy of his services, and consistent with the grandeur which already marked his reign ; and at the end of four years, several officers and soldiers made it their abode. This building occupies the immense space of sixteen acres. The entire mass of building surrounds twenty-five courts. It commands fine prospects, enjoys a healthy position, and is an object of peculiar attraction to the traveller who approaches Paris from the west, its gilded dome reflecting the rays of the sun. This truly great, humane, and magnificent establishment is under the direction of the Minister of War. Skilful physicians and surgeons are attached to the institution, and the *Sœurs de la Charité* nurse the sick and aged with the tenderest care. The tired soldiers find in this asylum abundant and wholesome food, every possible attention is paid to their infirmities and wounds, and they receive pensions, proportioned to the rank they held in the army. It is capable of containing 7000 inmates, but at present there are not quite 3000.

The *Esplanade*.—The hotel is approached by an esplanade planted with trees, extending from the quay on the bank of the Seine to the iron gate of the outer court. It is divided into extensive grass plats by wards. In the centre of the high road, which traverses the esplanade, is a circular basin from which rises a fountain, formerly surmounted by the celebrated bronze Lion brought from the place St. Mark at Venice, and restored by the Allies in 1815 ; this was replaced by an enormous bouquet of fleurs-de-lis, which in its turn has given place to a monument erected in honour of the Revolution of 1830, and surmounted by a bust of Lafayette. It was the intention of Napoleon to have converted the Esplanade into a Military Elysium, by erecting statues to the memory of all the French heroes of ancient and modern times.

The *Grand Front*.—The outer court is surrounded by arches faced with stone, and, closed by another railing, leaving a handsome opening surmounted by the arms of France richly gilt. Upon each platform behind the arches is a battery of seven twenty-four pounders, which are fired upon grand festivals and remarkable occasions. The Front is 600 feet in width, divided into three projecting masses of four storeys in height, having 133 windows. The centre is decorated with Ionic pilasters supporting a grand arch ornamented with military trophies; in it is the principal entrance, over which is a handsome bas relief representing Louis XIV. on horseback, attended by Justice and Prudence; on each side are statues of Mars and Minerva; at the extremities are two large pavilions, crowned with trophies resting upon attics. In 1800, the four bronze figures by Desjardins, which had adorned the statue of Louis XIV. in the place des Victoires, were placed at the angles of these pavilions. The figures are twelve feet high, and represent the nations conquered by France.

The *Cour Royale* is surrounded by four piles of buildings, presenting the finest specimens of architecture in existence; it is not less remarkable for the regularity than the grandeur of its proportions. Directly facing the entrance is the portico of the Church, formed of columns of the Ionic and Composite orders; it is surmounted by a pediment, containing a clock supported by statues of Time and Study; this clock, which is one of the finest productions of Lepaute, was placed here in 1781. By ascending the upper gallery, the works may be seen through a window; it is upon a horizontal and perfectly symmetrical plan, so that the movement of all the pieces may be perceived. In front is a full-length statue of Napoleon.

The *Interior*.—The wings on the right and left of the front are occupied by the Governor and his staff. To the right and left, on entering the court, are four grand refectories or dining rooms, each 150 feet long by 24 feet

broad, one devoted to the officers,* and the three other to the subalterns and privates. These are all adorned with paintings, very clever as works of art, but containing more of flattery than truth, and more of weakness than either. That over the doorway of the First Refectory represents Louis XIV. seated on clouds, surrounded by the Graces, attended by Justice, Strength, Prudence, and Temperance, putting to flight Ignorance and Superstition. The wall on that side of the Hall facing the windows is decorated with paintings representing his successful sieges in the Low Countries. Over the other door Louis is represented on horseback returning victorious; before him is Fame eager to proclaim his deeds, and in the rear come Valour and Victory bearing palm branches. Over the door of the Second Refectory is a painting representing the Declaration of War against Holland; the King is seated on a *lit de Justice*, attended by Reason, Religion, and Justice, who seem to counsel him to declare war. Pallas is at his feet, and the Genius of War is in the act of drawing up the declaration. In the background is the Temple of Janus, from whence issue forth the nations dismayed at the hostile preparations. The walls of this room bear the records of the Dutch Conquests. The Third Refectory represents the King returning to the attack of the Low Countries; on the right is the Rhine rendering homage to the monarch, on the left is Europe.

The *Kitchens*, situated behind the refectories, deserve a visit. The cooking apparatus is on a colossal scale; nearly 1000lbs. of meat is daily put into the coppers, and the same quantity is used for ragouts; twenty-five bushels

* Officers above the rank of Captain have the privilege of taking their meals in their own rooms. The officers and subalterns in the refectories are served on plate made a present to the establishment for that purpose by Marie Louise; they dine at tables of twelve each. They breakfast at half-past ten, and dine at five o'clock; privates as well as officers are allowed meat both at breakfast and dinner, and each has a bottle of wine a day. 'Tis a sight of great interest to witness these sturdy veterans give their first toast after dinner.

f vegetables are consumed daily. They are dressed at economical furnaces, each containing eight coppers.

A *Library*, founded by Napoleon, occupies the first floor of the central pavilion of the principal front; it contains 30,000 volumes, and the journals of the day are liberally strewed upon the table. There are two fine portraits, one of Buonaparte crossing the Alps, the other of His Majesty Louis Philippe. Near to the Library is the Council Chamber, containing the portraits of the Governors of the Hospital, and the deceased Marshals of France. Agreeably to a decree of 1823, on the death of a Marshal of France, his portrait is removed from the *Galerie des Maréchaux* in the Tuileries, and placed here.

The *Sleeping Rooms* are on the first and second floors, and contain each fifty beds; each man has a bed to himself. The whole are kept with extreme neatness.

The *Church* is regarded as the chef d'œuvre of French architecture. Its spacious dome was constructed by J. H. Mansard: it is surrounded by forty columns of the Composite order covered with lead, and ornamented with gilding. Above, is a cupola with pillars, supporting a lantern surmounted by a spire and cross. The interior of the dome is painted by Lafosse, and represents the Apotheosis of St. Louis. From the dome are suspended a number of standards brought from Algiers. There were formerly 3000 colours taken from different nations, but Joseph Buonaparte ordered them to be burned the night previous to the entrance of the Allies in 1814. It was a happy idea to make the retreat of these veterans the depository of the choicest spoils of war. As they walked beneath the waving banners, perhaps the trophies of their own valour, every glorious exploit in which they had borne a share was fresh to their memories—"They would cast their years aside, and act their young encounters o'er again." The chapels of the dome are six in number; their elevation is about 74 feet by a diameter of 36. Eight three-quarter columns of the Corinthian order raised upon pedestals, have between them, at equal distances, three arches, three niches, and two windows, and

support an entablature, above which is a kind of attic from which springs the vaulted ceiling. The first chapel to the right on entering is dedicated to St. Augustin, and contains a number of fine paintings by Louis de Boulogne, and some unique statuary. The next chapel is that of the Holy Virgin. Upon the spot where formerly stood the high altar, a monument was erected to Marshal Vauban, in 1807, one hundred years after his death. It presents an obelisk of deep blue stucco; below is a base of Serancolin marble, on which is a white marble socle with a tablet bearing this simple inscription, "VAUBAN." Above the socle rises a column, surmounted by a funereal urn in white marble, which contains the heart of the Marshal. There are also some fine paintings. Next in succession follow the chapels of St. Amboise, St. Gregory, and St. Thérèse. The latter contains the monument of the great Turenne, after designs by Lebrun, as it formerly stood in the Abbey Church of St. Denis; it was placed where it now stands in 1799, and represents the hero expiring in the arms of Immortality; at the Marshal's feet is an affrighted eagle, the symbol of the empire over which Turenne had gained several victories. This grand composition, terminated by an obelisk in veined marble, was sculptured by Tully. Upon the basement is inscribed "TURENNE." The next and last chapel is that of St. Jerome, also rich in ornament and decoration. In this chapel was erected the Catafalque, containing the body of Napoleon brought from St. Helena in 1840. Nothing could surpass the funereal pomp with which his remains were placed here; on the sarcophagus was laid the sword which he had bequeathed to General Bertrand, and the hat which he wore at the battle of Eylau. A vast and imposing monument, erected under the auspices and from designs by Visconti, to the memory of this great hero of modern times, is placed in the centre, directly under the dome. One million and a half of francs were voted to do lasting honour to his remains; this tomb is one of the most imposing monuments of the capital.

The entire ceiling of the Grand Sanctuary is the pro-

unction of Noel Coypel, representing the Trinity and the assumption of the Virgin Mary. The pavement of the dome and the chapels is remarkable for its beautiful tessellated work ; it is formed of handsome marble in compartments, inlaid with lilies and cyphers, the arms of France, and the cordon of the order of the Holy Ghost. In a vault beneath are deposited the remains of General Lamremont, killed at the siege of Constantina ; Marshal Lobau, Marshal Moncey, and also the Duc de Trévise, and the other victims of the infernal machine of Fieschi. In the nave above, are the monuments of Comte Guibert, who died Governor of the Invalides in 1786 ; of the Duc de Coigny, who died in 1821 ; and of Marshal Jourdan, who died in 1834. There are also many others ; but the best guide in visiting a place like this will be one of the old veterans, who invariably offer their services to strangers ; they are familiar with the place, and will point out every object of any interest.

The number now here is 2913, composed of 1 colonel, major, 46 captains, 65 lieutenants, 49 ensigns, 24 adjutants, 71 honorary captains, 266 honorary lieutenants, 51 serjeants, 448 corporals, 1620 privates, and 16 drummers. There are among them 17 epileptic patients ; 10 have lost both legs ; 365 have lost one leg ; 5 have lost both arms ; 65 have lost one arm ; 180 are blind ; 154 are afflicted with wounds, equivalent to the loss of a limb ; 667 are upwards of 70 years old.

Strangers may visit the establishment every day from 10 to 4. On Tuesdays, Thursdays, and Saturdays, they are allowed to ascend to the outer gallery of the dome. There is in the upper part of the Hôtel a curious and very ingenious collection, representing all the fortresses in France, for tickets to see which, write to *Monsieurournier*, chef du Département des Invalides, No. 80, rue St. Dominique.

L'ÉCOLE MILITAIRE,

Champs de Mars,

WAS built by order of Louis XV., after designs by Gabriel, to whom it does infinite credit. By an edict of 1751, Louis declared that, wishing to give the nobility new proofs of his affection, he intended to found a school for the gratuitous education of 500 young gentlemen, to be chosen from the sons of poor noblemen, preference to be given to those who, having lost their fathers in the field of battle, might be considered as children of the State. It occupied ten years in building, and was finished in 1762. The front towards the Champs de Mars presents a line of building, having a projection in the centre decorated with Corinthian columns, which support a pediment ornamented with bas reliefs. At the height of the first storey is a balcony, where the Royal Family take their seats when present at grand reviews. The school was suppressed in 1788, and the pupils distributed into regiments and colleges. Since then it has served as a royal barrack, and at present affords accommodation to about 3500 men of different arms. For permission to see the interior (offering little interest), application must be made to *Monsieur le Commandant Militaire de la Première Division*, rue de Lille, No. 1.

THE CHAMPS DE MARS

Is an immense parallelogram stretching from the École Militaire to the River, 2700 feet by 1320; it was originally reserved for the manœuvres of the military pupils, and for the exercise of the Gardes Françaises. The sloping embankments, which extend the whole length, were formed by the population of Paris, of both sexes and all ranks, in 1790, to view the celebration of the *Fête de la Fédération*, when Louis XVI. made oath before the Delegates of the French provinces, to maintain the new Constitution; more than 60,000 persons laboured at their formation. Napoleon, in 1815, held here his celebrated

Champs de Mai, previously to his departure for the campaign of Waterloo; and in 1830, Louis Philippe distributed the tri-coloured standards to the seventeen Legions of the National Guard of Paris and the environs. Reviews are frequently held here; and twice a year, in May and September, the Paris Races come off here.

HÔTEL DES MONNAIES (MINT),

Quai Conti.

THIS building was erected in 1772, by J. d'Antoine. The entablature occupies a space of 360 feet in length, and 78 in height; in the centre is a projecting mass, pierced with three arcades on the ground floor, which serve as a base-ment to six columns of the Ionic order, surmounted by an entablature and attic ornamented with six statues placed over the columns. The front towards the rue de la Harpe is not quite so wide, and though less ornamented, has a noble appearance; the statues which decorate it are by Caffière and Dupré. The peristyle in front of the principal court leads to the *Salle des Balanciers*, which are the heavy stamping machines; after which follow in succession, the room where the metal is cast; that where the bars are flattened and pinched; that where they are reduced to their proper weight after baking; the *Salle à Blanchir*, where the coins are boiled in a liquid which whitens them; after this comes the room where they are milled. A visit to this establishment is truly interesting; a magnificent saloon on the first floor, decorated with twenty Corinthian columns in stucco, supporting a gallery, contains the richest collection in the known world of the coins and medals of France and other countries, arranged in chronological order, commencing in 511 with coins struck in the reign of Childibert I., and ending with some fine specimens of 1844. The series of the reigns of Louis XIV. and Napoleon are very curious. There are among the medals many very interesting and beautiful, the most recent being one commemorative of the visit of Queen Victoria to Eu in 1843. A very explicit

catalogue is published and sold here at a very low price. The Mint is open to the public on Tuesdays and Fridays and with passports on Mondays and Thursdays, from 12 to 3.

THE POST OFFICE,

Rue Jean Jacques Rousseau,

Is not a striking architectural establishment ; its principal advantage is its central position, and the excellence of its interior arrangements. The building was formerly a private residence, and was bought by Government, and converted to its present use in 1757. The mails leave this office in a body every evening at six o'clock. They are simultaneously packed, each mail being in an arcade of a large court, and receiving its load through a trap-door from above.

Letters to and from England pass by a daily estafette and are mutually received the second day. On Tuesday there is no mail from England, caused by the office in London being closed on Sundays. Letters to and from Paris and London pay 10d. each for the weight of 7 grammes ; if above that weight, the postage increases 10 grammes paying one franc and a half, 15 grammes 2frs., 20 grammes 50 sous, and half a franc for every 5 grammes after. The postage on either side may or may not be paid, or the writer may prepay one-half, leaving the other half to his correspondent. Registered or money letters pay double postage, and the postage must be prepaid. Foreigners may have their letters addressed to them *poste restante*. This office is open *daily*, including Sundays, from eight in the morning till five in the afternoon ; and till seven P.M. on days which are not festivals. Foreigners should be careful to have their passports about them when they present themselves to inquire for their letters. Care should also be taken to give in the name legibly written on a card, to avoid mistakes from mis-pronunciation. Letters for France or for foreign countries can be put into any of the boxes throughout town ; but they can only be franked at one of the head

offices, and at the central office. The small boxes receive letters at all hours: but it is necessary to know, that letters put in after three o'clock on ordinary days, or after five on fête days, do not go off till the following evening. The head offices receive till four o'clock, and the central office till five o'clock on ordinary days, and close at half-past two and three o'clock on festivals.

Newspapers may be sent for four centimes (about one farthing) to any part of France; or for eight centimes to foreign countries, when an equal demand is made on delivery; but it is necessary that the person sending should present the paper for examination; the central office alone receives newspapers, and our friends in London are often surprised at not receiving such a compliment from a travelling acquaintance, supposing it as easy as in London; but the inconvenience is really very great, as the office only receives till one o'clock, and it may frequently occur that the party has a very long time to wait before he can be attended to.

Letters must be post paid to the frontier of France, if going to the following countries:—French Colonies, United States, Spain, Portugal, Austria and its dependencies, Turkey in Europe, the Islands of the Archipelago, and the Levant.

A *Small Poste* also exists for Paris and the environs; the charge being 3 sous for each letter. There are six deliveries daily.

The Post Offices of France last year received in the various boxes 114,200,000 letters, of which 3,200,000 remained unclaimed. The 111,000,000 produced a sum of 569,200frs. There were also distributed 60,000,000 printed papers, which produced 2,400,000frs. giving a total of 43,969,200frs.

L'IMPRIMERIE ROYALE,

89, rue Vieille du Temple.

THE Royal Printing Office, one of the largest and best regulated in Europe, was first established by Francis I. in the Louvre, afterwards transferred to the building now

occupied as the Bank of France, and finally to its present situation in the Palais Cardinal, formerly the residence of the celebrated Cardinal de Rohan. The utmost order and system prevail throughout every department of this vast establishment, and the greatest attention and politeness are shown to strangers by the superintendents, who take a pleasure in explaining all the minutiae of every branch. The visitor is taken through the type-foundry, the composing-rooms, hand and steam-press-rooms, form-room, paper-warehouse, pressing-room, and bookbinding-room. The number of persons constantly engaged here is about 750 men, women, and boys. In the hand-press-rooms there are usually about 100 presses at work, each requiring two men; in this establishment are printed all the splendid and expensive works published by order of the State, and also the Government papers of all kinds, required for state purposes throughout the French dominions. In the steam-press-room an engine works three steam-presses, doing the work of twenty hand-presses. There is also a drying-machine worked by steam, and an apparatus for cutting the edges of government papers, statistical tables, &c. The oriental books, with coloured margins, and other splendid specimens of printing, which from their great expense could scarcely be produced by private persons, will afford much interest to the intelligent visitor. During the time of Napoleon, when government papers were printed here for nearly half Europe, 300 hand-presses were constantly employed. The type-foundry is very extensive, having matrices for complete founts of every written language, ancient and modern. When Pope Pius VII. visited this printing office, the Lord's Prayer, in 150 languages, was presented to him, having been commenced and completed during his visit. The workpeople are well paid, and after thirty years' service obtain a small pension. The day for admission to strangers is Thursday, at a stated hour, and by tickets, which may be obtained by addressing a note a day or two previously to *Monsieur le Directeur de l'Imprimerie Royale*.

ARCHIVES DU ROYAUME,

Rue du Chaume.

THE records of the kingdom were first deposited here under the consulate of Buonaparte. It is a remarkable fact, that the greater part of the most ancient archives of France are in the Tower of London, where they were deposited after the battle of Frétéval, about the year 1194, wherein Richard of England conquered Philip Augustus, and took possession of his most precious effects, including the archives of his kingdom, which, according to ancient custom, accompanied him to the field. This building, neat and elegant in its architecture, has some good paintings in different parts of the interior, the style of the whole being quite in keeping with the family to whom the edifice formerly served as a private residence, the high and proud family of the Rohans. It has always been called the Hôtel de Soubise. It stands immediately at one end of the new rue de Rambuteau, and is in a course of embellishment and enlargement worthy its position and the value of its contents; in 1838, one million of francs was voted by the Chambers for that purpose. The Library now occupies what was formerly the grand saloon. The collection of the Archives or records is formed into sections contained in different departments, and under separate directions—the Administrative, the Legislative, the Historical, the Topographical, the Douanial, and the Judicial, kept in 146,000 cartons; they consist of title-deeds of princes, nobles, and public bodies, historical papers, decrees of Government, charters, titles and charters to monastic bodies, records of all religious and military bodies, acts, decrees, and records of parliament. Among the curiosities to be seen are, the famous Iron Chest of the National Assembly, made in 1790; the Keys of the Bastille; the Red Book of Versailles; the Wills of Louis XVI. and his Queen; and an autograph letter written by Napoleon to Louis XVIII.

This is one of the highly interesting establishments which the reflecting traveller will be anxious to visit ; apply for admission by letter to *Monsieur le Garde des Archives du Royaume*, No. 12, rue du Chaume.

THE GARDE MEUBLE DE LA COURONNE.

THE building so called is on the north side of the place de la Concorde, and was erected in 1760 for the purpose of therein depositing the furniture, jewels, and most valuable objects appertaining to the Crown. Under Napoleon, this building became the residence of the Ministers of the Marine, and the offices of the Admiralty were removed to it, and the Garde Meuble was established in the rue des Champs Elysées; from whence it was removed in 1826 to the rue Faubourg Poissonnière. The public are not admitted.

LA BOURSE (THE EXCHANGE),

Place de la Bourse,

A TRULY magnificent pile of building, rich in architectural beauty, and replete with taste. The first stone was laid in March, 1808 ; but, owing to the works being suspended in 1814, the structure was not completed till 1826. The form is a parallelogram of 212 feet by 126, surrounded by a peristyle of 66 Corinthian columns, supporting an entablature and an attic, and forming a covered gallery all round the building. It is approached both in front and rear by flights of steps extending the whole breadth of the width of the building. Brogniart was the architect who devised the plan, bearing a strong resemblance to the *Parthenon* of Athens. He died in 1813, and the works were ultimately terminated under the inspection of one of his pupils, named *Labarre*. An iron railing surrounds the whole at some distance from the building, forming a court which admits of general circulation ; at either side, without the railing, is a gravel platform, planted with trees. In the centre of the western front is a clock, which is illuminated at night.

The Great Hall, in which the Exchange is carried on, is on the ground floor, or immediately on a level with the covered gallery; it is 114 feet long and 75 broad, is paved with marble, lighted from above, and capable of containing 2000 persons; near the end is a circular enclosure in which the stockbrokers place themselves during the hours of business; from one to three buyers and sellers crowd round and communicate over the iron balustrade. A gallery running round the building on the upper storey, resting on Doric columns, forms a number of compartments beneath, in which the merchants class themselves as to trade and local interests. The Tribunal of Commerce holds its sittings in the upper storey, in which are also offices for all the departments of the laws concerning trade, as Bankruptcy, &c. The grisailles or monochromic drawings, which ornament the upper part of the interior, are justly admired; they produce all the effects of bas relief, and are of the finest order; they are by Abel de Pujol and Meynier. The subjects are all allegorical, and represent, on the north side, personations of the towns of Nantes and Rouen, and in the centre, commercial France receiving tribute from Europe and Asia; in front of the principal entrance, the City of Paris presenting her keys to the God of Commerce, and inviting Justice to become an inmate within her walls; personations of Bordeaux and Lille; on the southern side is represented the Union of Trade and the Arts giving birth to Prosperity, with personations of Africa, America, Bayonne, and Lyons. Over the principal entrance is Paris receiving at the hands of the Nymph of the Seine, abundance of the fruits of all countries, with personations of Strasbourg and Marseilles. The distribution of the different rooms both above and below is well conceived, and the communications are easy and well arranged. The different parts of the building are warmed in winter by means of steam thrown into cast-iron pipes. On the ground floor, three pipes pass in a parallel line along the four sides of the building beneath the cast-iron plates, which form a part of the pavement, and have grated

openings at the foot of the pillars, from which the heated air issues; there are thirty-three of these openings. The apparatus is placed in the cellar, and consumes daily about one-third of a chaldron of coals; the boiler contains about 600 gallons of water; the degree of heat is regulated by a thermometer, and accidents are guarded against by means of a safety-valve. The Bourse is open to the public from nine in the morning to five in the afternoon; but ladies are not admitted during the hours of business; that is, after twelve o'clock.

THE BANK OF FRANCE

WAS constructed in 1620 as the town residence of the Duke de la Vrillière: it is neither beautiful nor interesting, built on an irregular piece of ground extending from the rue Neuve des Petits Champs to the rue Bailiff. At the Revolution it became national property, and was appropriated to the public printing-offices; but in 1811, after many judicious alterations, it was appropriated to *the Bank*. The hours of business are from nine to four daily, Sundays and Festivals excepted. The Bank is entitled to issue notes of 1000frs. and 500frs.; these are in circulation to an amount of 234,000,000frs.

PALAIS DU QUAI D'ORSAY,

Quai d'Orsay.

THIS is a noble building of immense magnitude, forming a solid square, and perfectly isolated, being on the river to the north, having its grand façade on the rue de Lille, and having the rue Bellechasse and the rue de Poitiers on either side. The side next the river has no entry, and being of unbroken uniformity, has an imposing effect from a distance; it is three storeys high, each of which is of a different order of architecture; there are fifty-seven windows, those of the ground and first-floor being formed of arches with handsome pilasters between each; the second storey is an attic of the Corinthian order, surmounted by an ornamented balustrade in stone. This

edifice was begun in the time of Napoleon, to serve for the Ministry of Foreign Affairs ; the works were suspended in consequence of the war, and again taken up at the Restoration, with a view to afford a worthy receptacle for the specimens forming the Exhibition of National Industry. It went on but slowly, like most of the public undertakings of that period ; but the reign of Louis Philippe has the glory of bringing to a close many of the grand conceptions of the Great Captain, and this among the number. It is now appropriated to the *Cour des Comptes* and the *Conseil d'Etat*. The grand front on the rue de Lille is handsome ; a double series of Italian arcades give a fine effect to the Court of Honour ; above are galleries which add to its beauty. The halls and state rooms are handsomely fitted up ; the Great Hall, where the Council meet on knotty points, is nearly 100 feet in length. There are seats for 197 members. Behind the President's seat is a fine portrait of Louis Philippe, and along the walls are portraits of Portalis, Cambacères, Ségur, Sully, L'Hôpital, d'Aguesseau, Richelieu, Turgot, and Vauban, besides many others. Strangers wishing to visit the interior, have only to apply to the porter on the rue de Lille.

PALAIS DE LA LÉGION D'HONNEUR,

Rue de Lille.

THIS tasteful building was erected in 1786 for the private residence of the Prince de Salm, who was beheaded in 1793 ; his palace was then put up to public lottery, and fell to the lot of a journeyman hairdresser. When the Legion of Honour was created in 1804, this edifice was chosen as the residence of the grand chancellor of the order, and the offices connected with the business-matter of the order were placed here. The entrance-gate presents a triumphal arch, decorated with Ionic columns and figures of Fame ; the grand entrance to the building is under a portico composed of Corinthian columns of large propor-

tions; the front towards the river is also handsomely decorated with columns supporting a balustrade crowned by six statues, and ornamented with busts in bas relief. On the entablature of the great gate is the inscription *Honneur et Patrie*, being the motto of the order. Strangers are allowed to visit the interior on application for permission at the porter's lodge.

L'ARSENAL,

Rue de Sully.

THIS building, which no longer answers the purpose its name would imply, is interesting as having been the residence of the great Sully. Some of the apartments in which he was wont to receive Henry are still shown, containing many curious pieces of furniture, which undoubtedly belong to his age. It was on his way to visit Sully at his abode, that Henry was assassinated on the 14th of May, 1610.

MONT DE PIÉTÉ,

18, Rue des Blancs Manteaux,

Is a large establishment, bearing some analogy to our Pawnbrokers; it was created in 1777, and enjoys the exclusive privilege of lending money on pledges of movable effects, at the rate of interest of nine per cent. per annum; after one year, the property pledged, if not redeemed, is sold by auction, and the surplus is paid to the owner at any time within three years of the date of the duplicate; after that period, the amount unclaimed is handed over to the administration of the hospitals.

BARRACKS.

THE good sense, foresight, and zeal for military discipline and comfort of Marshal Biron, induced the king to construct numerous and commodious Barracks in the various Faubourgs, in 1780. There are now in different parts of Paris thirty-eight Barracks. The new system of fortifications will alter these materially; the troops will be

accommodated in more airy and roomy habitations, and the present buildings will be converted to purposes of peace.

PRIVATE HOTELS, ANCIENT AND MODERN.

THE custom of giving the name of Inn or Hotel to the residences of the nobility has fallen into disuse in London; not so across the channel. The houses of the nobility and wealthy citizens are all called Hotels in Paris, and some of them merit the observation of travellers from their beauty or antiquity. We shall enumerate only a few of the most deserving.

HÔTEL ST. AIGNAN, 57, rue St. Avoye, an ancient hotel, which has in succession borne the names of Montmorency, d'Avaux, and de Mesmes. It was built by Le Murt; the court is decorated with Corinthian pilasters raised on a socle, and crowned by a balustrade. The architecture is pure, and of fine proportions. Seventy-two families now reside within its walls.

HÔTEL D'AUMONT, 9, rue de Jouy, was built by Mansart. The architecture towards the garden is of fine proportions. On the ceiling of one of the rooms is the apotheosis of Romulus, by Le Brun.

HÔTEL DE BIRON, 41, rue de Varennes, is now occupied as a convent. Its beautiful gardens extend along the Boulevard des Invalides; at the extremity is a Calvary, from which rises a cross with a figure of Christ thirty feet in height.

HÔTEL BORGHÈSE, 39, rue Faubourg St. Honoré, was formerly the residence of Pauline Buonaparte, sister of Napoleon; it is now the residence of the British Ambassador.

HÔTEL DE BRUNOY, 49, Faubourg St. Honoré, is an elegant edifice, situated amidst lofty trees, and has the appearance of a temple; it consists of a single storey, formed of seven arcades, above which extends a figure in relief; a peristyle of six slender Ionic columns raised on steps is crowned by a statue of Flora. The architecture is universally admired, and the interior is richly decorated.

HÔTEL DE CARNAVALET, 27, rue Culture St. Catherine, is one of the most curious monuments of the sixteenth century, and doubly interesting from having been the residence of the highly-gifted Madame de Sévigné in her palmy days; here were written all those letters to her daughter, the Countess de Grignan, which have excited so much delight through a century and a half. The sculpture which adorns it is by J. Goujon. The building next the street presents at the extremities two pavilions crowned with pediments; a range of double Ionic pilasters decorates the first storey; the entrance is surmounted by a pediment. Under the arch is a shield surrounded by ornaments, on the key stone is a small figure, and on either side of the door a lion and a leopard. Above the cornice of the basement are two allegorical figures in bas relief representing Strength and Vigilance; and on the summit of the building a statue of Minerva. It is now occupied as a school, and the greatest affability is always shown to accommodate strangers with a view.

HÔTEL DE CLUNY, 14, rue des Mathurins St. Jacques. This mansion, in the florid gothic style, was built in 1505 by Jacques d'Amboise, Abbot of Cluny, on a part of the ruins of the ancient Palais des Thermes, and is one of the finest specimens of the architecture of that period now extant; the interior architectural ornaments are light and graceful, and the workmanship of rare delicacy. The chapel is on the first floor looking towards the garden; a single octagonal column in the centre supports the vaulted ceiling; the terminating angles of eight groined compartments meeting in the centre of the column. This was the residence of Mary of England, widow of Louis XII., after the death of her husband. Under the reign of Henry III., a company of Italian actors held forth within its walls; after then it became the residence of the Pope's Nuncio; and, subsequently, a convent for nuns. At the Revolution it became national property, and after passing through several hands, became the property of M. du Sommérard, a learned antiquary, who formed a rare collection of curiosities here, which made his hotel

mous throughout Europe. At his death, the whole was purchased by Government with a view of forming a Museum of National Antiquities; for which purpose the Palais des Thermes and the Hôtel de Cluny will be united. Strangers may view the Museum by application to the Hôtel.

HÔTEL D'OSMOND, rue Basse des Ramparts, is a splendid and truly elegant mansion, built in 1775 by Rogniart. The vestibule is fine, and in the centre of the building is a magnificent staircase terminated by a balcony. Two terraces round the court are on a level with the first storey, from which a grand flight of steps, in the rear, leads to the garden. The façade towards the Boulevard has a fine effect.

MAISON DE FRANÇOIS I^{er}, Cours de la Reine. This house, built in the style of the sixteenth century, is ornamented with the beautiful sculpture executed by Goujon. It is a mansion erected by François for Marguerite de Navarre in 1527 at Moret, from whence it was brought on the project being formed of erecting a new quarter in Paris, to be called Quartier François I^{er}.

MAISON DU CHANOINE FULBERT, 1, rue des Chanoines, is celebrated as the temple of the loves of Heloise and Eloise. The room is shown in which these lovers were surprised, and where the offended uncle so cruelly punished the learned professor.

HÔTEL DE GALIFIT, 84, rue du Bac, built in 1785, has long been the official residence of the Minister for Foreign Affairs. The exterior is rich in architectural beauty, and the interior is spacious and elegant. It was here the Duke of Northumberland displayed his magnificence as representative of England at the coronation of Charles X.

HÔTEL DE MADEMOISELLE GUIMARD, 9 rue de la Chaussée d'Antin, built by Ledoux for a celebrated dancer of the opera, whose name it bears. It is remarkable for its elegance.

HÔTEL D'HOLLANDE, 51, Vieille Rue du Temple, built after designs by Cottard, is remarkable for the ornaments which decorate the building round the courts.

HÔTEL DE JASSAUD, 23, rue des Prêtres St. Paul was formerly a palace belonging to Queen Blanche. In the first court are the remains of a curious cornice and turret; the piers of the windows present caryatides.

TOUR ST. JEAN DE LATÉRAN, place Cambrai, rue St. Jacques, a square tower of remote antiquity, supposed to have formed part of a palace inhabited by Clovis.

HÔTEL LAMBERT, 2, rue St. Louis, Ile St. Louis. Among the buildings which cover the Island of St. Louis the most remarkable is the Hôtel Lambert, built by Leveau. The architecture is elegant, and the ornament extremely rich; the court, which is small, is surrounded by buildings decorated with the Doric order. The interior is curious, and shows still some of its early beauties well preserved; the paintings are principally by Le Sueur and Le Brun. In the gallery of this house, Napoleon held his last consultation with his Minister in 1815. Here also dwelt Voltaire, while he was forming the plan of his *Henriade*. It was until very lately occupied as a receptacle for military stores; it is now the property of the Prince Czartoriska, whose liberality and refined taste has checked the progress of decay, and placed it once more among the brilliant residences of the capital.

HÔTEL MONTMORENCY LAVAL, 29, Boulevard Mont Parnasse. At the period of the first Revolution, this magnificent hotel became the property of the Secretary of Barras, who enlarged and embellished it for the reception of brilliant parties in the time of the Directory. After passing into the hands of an American gentleman, and subsequently into the possession of an army contractor under the Emperor, it became the property of a M. Santterre, nephew of the famous brewer of that name, who acted so conspicuous a part at the execution of Louis XVI. It was lately occupied as a Protestant academy, and has recently been purchased by the order of the Benedictines.

HÔTEL D'ORSAY, 35, rue de Varennes.

HÔTEL DE RICHELIEU, 30, rue Neuve St. Augustine built in 1707 from designs by Pierre Leuë. It was purchased in 1757 by the Maréchal de Richelieu, who

orned it with all the luxury that great wealth and a taste for the arts could devise. The front is admired.

HÔTEL DE ROHAN MONTBAZON, 18, rue de Béthizy. Here dwelt the unfortunate and venerable Gaspard de Rohan, and here he was butchered at the massacre of St. Bartholomew; the balcony is considered of great antiquity.

HÔTEL DE SENS, 1, rue du Figuier. These very interesting remains are now used as a wagon office; but signs of their ancient grandeur are yet visible in the portal, the postern, the towers, embrasures, and battlements. The Hotel de Sens was erected in the fifteenth century; and in the reign of Francis I. was the residence of the Chancellor of France.*

HÔTEL TALLEYRAND, 2, rue St. Florentin, a spacious and handsome modern mansion of considerable external beauty, but chiefly remarkable as being the town residence, during his life, of the celebrated statesman Talleyrand; it was the residence of the Emperor of Russia in 1815. The property now belongs to Baron Rothschild. No. 3, rue St. Honoré. Opposite this house Henry IV. was assassinated.

No. 18, rue d'Argenteuil, was inhabited by Pierre de Montmorency.

Rue Richelieu. Opposite the fountain is the house where Molière died.

No. 52, rue de la Victoire, was the house inhabited by Napoleon on his return from Egypt.

There are, besides the foregoing, many Hotels in Paris which display much taste in architecture and decoration; indeed, the external embellishment of the houses in Paris is in the fashion of the present day; as a specimen of this, any stranger may view the house called the *Maison d'or*, at the corner of rue Lafitte, on the boulevard.

There are very handsome lithographic prints of this and other interesting monuments of antiquity, which may be purchased at a reasonable price.

PLACES, TRIUMPHAL ARCHES, ETC.

PLACE VENDÔME.—At the suggestion of the Marquis de Louvois, the king purchased the Hôtel Vendôme in 1688 for a sum of 660,000frs., and all the buildings that composed it were thrown down, with the design of forming a square, to be surrounded by the Royal Library, the Mint, a Public College, and Hotels for the Ambassadors. This plan was not persisted in, but the place was built; the form is octagonal; the style of building is a basement pierced with arcades, and ornamented with rustic work, the whole surrounded on the first storey by Corinthian pilasters. In the centre of each side is a projecting mass crowned by a pediment. In the middle of the place stands the famous triumphal pillar, raised by Napoleon to commemorate the success of his arms in Germany. It is in imitation of the pillar of Trajan at Rome. Its total elevation is 135 feet; the diameter of the shaft is 12 feet, the pedestal is 22 feet in height, and 18 feet in breadth; the pedestal and shaft are built of stone, and covered with bas-reliefs in bronze, composed of 1200 pieces of cannon taken from the Russians and Austrians, and weighing about 360,000lbs.; the bas-reliefs of the pedestals represent the uniforms, armour, and weapons of the conquered troops. Above the pedestal are garlands of oak, supported at the angles by eagles in bronze, weighing each 500lbs. The double door of massive bronze is 7 feet in height by 3 feet 8 inches in breadth, and is decorated with crowns of oak, surmounted by an eagle of the highest finish. Over the door is a bas-relief, representing two figures of Fame supporting a tablet, on which is the following inscription:—

Napoleo : Imp : Aug :
Monumentum Belli Germanici,
Anno MDCCCV.

Trimestri spatio, ductu suo, profligati, ex ære capto,
Gloriæ exercitus maximi dicavit.

The bas-reliefs run in a spiral direction from the base to the capital, presenting in succession, and chrono-

gically, the principal achievements of the army from its departure from Boulogne to the battle of Austerlitz; the figures are three feet high. Their number is said to be 100, and the length of the spiral band 840 feet. The first plate represents the sea bounded by the horizon; it then represents the small and afterwards the larger navies, and, lastly, the famous Boulogne Flotilla. The next plate contains the passage of the Rhine by the army in 1805; higher on, Napoleon is seen holding an interview with the King of Wurtemberg; Virtue and Merit are seen in the act of bestowing rewards; and a dragoon receiving a cross of the Legion of Honour from the hands of the Emperor, and so on in succession, a series of Napoleon's victories. A cordon, or band, ascending in the same direction as the bas reliefs, divides them, and bears inscriptions of the actions which they represent. The designs were furnished by Bergeret, and executed by thirty sculptors. Above the capital is a gallery, which is approached by 176 winding steps in the interior of the shaft. On the capital is the following inscription:—

Monument élevé à la Gloire de la grand Armée
Par Napoléon Le Grand,
Commencé 25 Août, 1806; terminé 15 Août, 1810,
Sous la direction
de D. V. Denon, J. B. Lepère, L. Goudoin.

This noble monument rests upon a raised platform of white marble, which is surrounded by an iron railing, enclosing an area of 172 square feet. The total cost is estimated to have been one million and a half of francs. The view of Paris taken from the gallery of the column is delightful. Strangers may ascend the column by application to the guardian, who is at the entrance; in summer from nine to six, and in winter from twelve to four. A handsome statue of Napoleon, in a Roman costume, crowned the Column, which in 1814 was taken down and melted, and the metal made use of to cast the statue of Henry IV. now on the Pont Neuf. In 1833, the present statue of the Great Captain was placed there with great

pomp by order of Louis Philippe; it represents the Emperor in his field dress, and is twelve feet in height.

The PLACE DES VICTOIRES was erected in 1685, in compliment to Louis XIV., whose statue was placed in the centre; he was represented treading a Cerberus beneath his feet, and crowned by victory; at the angle of the pedestal were four bronze figures personating nations in chains, to signify his power and the success of his arms. This statue was destroyed in 1792, and in 1801 its place was supplied by a colossal statue of General Desaix, which in its turn disappeared, and was succeeded by the equestrian statue of Louis XIV. in bronze, which now graces its centre; it is fourteen feet in height exclusive of the pedestal, and represents the hero in the habit of a Roman emperor; its weight is 16,000 lbs. The sides of the pedestal have very handsome entablature in bronze, executed in alto relievo.

PLACE DE LA CONCORDE. This splendid opening was, until the reign of Louis XV., an unoccupied irregular space. After the peace of Aix-la-Chapelle, the City of Paris determined upon the erection of a statue to Louis XV., for which purpose the king appropriated the vacant spot between the Garden of the Tuileries and the Champs Elysées. Upon this ground the *Place Louis XV.* was commenced in 1763, after the designs of Gabriel, but was not completed till 1772; its length from north to south is 750 feet. The plan, which is octagonal, is marked out by fosses surrounded by balustrades, and terminated by eight pavilions. This place seems to prolong the dependencies of the palaces, and derives great beauty from the objects that surround it; on the east are the terraces of the garden with their sloping green banks; the Champs Elysées lie to the west; on the north are two rows of handsome buildings divided by the rue Royale, through which is caught a view of the church of the Madeleine; on the south side runs the river, crossed by the Pont de la Concorde, immediately beyond which rises the Palais de la Chambre des Députés, and the numerous bold mansions which line the left bank of the Seine, with the

city dome of the Invalides in the background. At the entrance from the Champs Elysées are two lofty pedestals surmounted by groupes in marble, by Coustou, jeune, which correspond with those over the entrance of the gardens on the opposite side, but much superior in execution; they were brought from Marly in 1794. The equestrian statue of Louis XV., which was originally placed here, was destroyed in August, 1792, and the place was then called for the first time *Place de la Révolution*; in 1800, it received the name of *Place de la Concorde*, and in 1814 its original name was restored to it. After the accession of Charles X., it was resolved that a statue should be erected here to commemorate the misfortunes of Louis XVI., and the place was then to be called after that ill-fated monarch. Bosio was charged with the execution of it; he represented the martyred king borne upwards heaven in the arms of an angel. In 1830, this statue was also removed, and after various changes and plans proposed and rejected, at length a final decision was made and the present plan adopted. Nearly a million francs was expended in levelling and laying down the pavement compartments apart from the carriage-way; handsome allegorical figures were placed on the pavilion, representing the principal towns of France—Bordeaux, Nantes, Brest, Strasbourg, Lille, Marseilles, Lyons, and Rouen. Eighty lamps lighted with gas are supported by columns of a novel form and highly ornamented. In the centre stands *the Obelisk of Luxor*, a splendid relic of the earliest ages, being one of the two columns that stood before the Temple of Thebes, and said to have been raised there 1550 years before Christ. It is a huge monolith, presented to the French king by Mehemet Ali, viceroy of Egypt, and brought from thence with great labour and wonderful talent at an expense of two millions of francs. It was placed on its pedestal in August, 1836, in presence of the Royal Family and half the population of Paris, by the most ingenious contrivance, the details of which are inscribed in gold on the base of the monument. It is calculated to weigh 500,000lbs., is 72 feet high, and is

covered over on its four sides with hieroglyphic inscriptions, the meaning of which we modestly confess ourselves unable to convey. Two very handsome fountains stand on either side of the Obelisk at equal distances. This is decidedly the handsomest spot of ground in the world.

The PLACE DU CHATELET is famous for the fountain that adorns its centre, which consists of a circular basin 20 feet in diameter, with a pedestal and column in the middle 58 feet in elevation. Upon the pedestal are four fine statues by Boizot, which join hands and encircle the column: the shaft is intersected by bands of bronze gilt bearing the names of the principal victories gained by Napoleon; at the angles of the pedestal are cornucopias terminated by fishes' heads, from which the water issues; above the capital are heads representing the Winds, and in the centre a globe which supports a gilt statue of Victory holding forth a crown of laurel in each hand.

The PLACE DAUPHINE received its name in honour of the birth of the Dauphin, afterwards Louis XIII. It forms an acute triangle, irregularly built. The centre is adorned with a fountain erected in 1803 to the memory of General Desaix, who fell at the battle of Marengo; it is surmounted by a statue of the General, crowned by military genius, under the figure of a young man; two figures of Fame are engraving upon escutcheons, *Thebes*, *Les Pyramides*, *Kehl*, and *Marengo*; upon the pedestal the name of the hero appears in letters of gold, and below are inscribed what are said to have been his last words—"Allez dire au Premier Consul, que je meure avec regret, de n'avoir pas assez fait pour vivre dans la posterité." The water flows into a circular basin from four lions' heads fixed in the pedestal.

PLACE DE GRÈVE. The houses of this place are old and bear traces of the Gothic architecture in use among our forefathers. The principal ornament of this square is the Hôtel de Ville, already described; it was the scene of public executions until the present reign. Since the improvements which have taken place here, the widening the quais, and the throwing the iron bridge across the

er at this spot, the general aspect has considerably improved.

The PLACE DE LA BASTILLE is the site of the prison that name so famous in French history. In the centre, the construction of a fountain was begun by order of Napoleon; a semicircular arch over the Canal St. Martin was to bear a bronze elephant of immense magnitude, carrying a tower on his back; the water was to have issued from the trunk of the animal, and in one of his legs, (each of which was to have measured six feet in diameter, and was to have been a staircase leading to the tower. This plan was abandoned in favour of another, which was never executed. The Revolution of July, 1830, found the place de la Bastille still unoccupied, and as it was the scene of the first revolutionary triumph obtained by the people, it has been chosen as the spot on which to commemorate the close of the long struggle which commenced there. In 1840 was inaugurated the *Colonne de Juillet*, and the remains of those who fell in the struggle were deposited in the vaults beneath with great funeral pomp. The pedestal is placed on a basement of white marble, and stands immediately over the arch formerly prepared for the elephant, and bears the following inscription :

A la gloire des Citoyens Français qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28, et 29 Juillet, 1830.

The shaft of the pillar is divided into compartments by raised bands, the divisions bearing the names of more than a hundred patriots who fell in those three days; it is surmounted by a handsome Corinthian capital, which supports a railed gallery, within which stands a gilt globe, over which the Genius of Liberty seems in the act of expanding his wings to take his flight; in one hand he bears a torch, and in the other a fragment of the chain which has just been broken. It is 160 feet high, and cost about 1,250,000 frs. A staircase in the interior of the shaft leads to the gallery above, which affords a very fine view of the city.

The PLACE ROYALE was built on the site of the ancient Palais des Tournelles. It was finished in 1612 and consists of a number of pavilions of uniform construction; it is a perfect square, each side being 432 feet in length. The first floors of the buildings all round project over an open gallery. In 1639, an equestrian statue of Louis XIII. graced the centre, but was destroyed in 1792. The houses are all built of brick, and the aspect of the place is dull. Families desirous of a roomy apartment upon low terms will frequently find it here, or in the neighbourhood, which bears the reputation of being cheap.

The PORTE ST. DENIS stands upon the site of the Porte St. Denis which formed part of the old fortification; it was erected in 1672, to commemorate the rapid victories of Louis XIV., and stands upon the boulevard between the rue and the faubourg St. Denis; it is 72 feet in height, and consists of a central and two lateral arches. Towards the city the bas reliefs represent the subjection of Holland; those on the opposite side the taking of Maestricht; over the lateral arches are pyramids richly ornamented with military trophies of exquisite workmanship; above the centre arch is a bas relief representing Louis XIV. crossing the Rhine; on the frieze in bronze letters is *Ludovico Magno*, which was effaced at the Revolution, but restored by Napoleon towards the latter end of his reign.

The PORTE ST. MARTIN was built in 1674, from designs by Pierre Bullet; its dimensions and workmanship are inferior to those of the Porte St. Denis. In the spaces between the impost and the entablature are bas reliefs very flattering to the memory of Louis XIV., who is represented under the figure of Hercules.

The ARC DE TRIOMPHE DE L'ETOILE stands on an eminence facing the grand avenue of the Champs Elysées on the one side, and the high road to St. Germain on the other, and a few paces outside the Barrière de l'Etoile, a spot well chosen as the site of one of the most colossal edifices ever attempted to commemorate human greatness; and it may be truly called the most majestic ornament

ent of the capital. The first stone was laid on the 13th August, 1806, on the anniversary of Napoleon's birth, the monument being designed to commemorate the rapid success of his arms. The works, suspended for a time, were resumed in 1810, with the view of commemorating thereby his alliance with the House of Austria. In 1814 the works were again abandoned, and no hope entertained for several years of completing the monument. At length, the Duke d'Angoulême's campaign in Spain, in 1823, afforded the Bourbons an opportunity of appropriating the honour to their house. It was only at the accession of Louis Philippe that effectual means were taken to complete it, and it was finally inaugurated in July, 1836, after having cost the enormous sum of 9,651,000 francs. The building consists of a vast central arch, 90 feet high and 45 feet wide, over which rises a bold entablature surmounted by an attic; there is also a transversal arch of smaller dimensions. The total height is 152 feet. The four piers are ornamented on their principal fronts with highly-wrought groupes of figures standing forth in bold relief; on one side is represented Napoleon crowned by Victory; above, Fame is announcing to the world his success, while History records the details. On the other, the Genius of War summons the nation to arms. The third represents the defence of the soil in 1814, against the invading armies; a young man is seen defending his family, while the Genius of Hope gives him encouragement. The fourth part presents a memento of the Peace of 1815; the warrior is seen sheathing his sword, his mother is in the act of binding a bull to the yoke, a female and children are quietly seated, and Minerva, crowned with laurels, seems to promise her protecting influence. The impost of the principal arch is continued in a cornice and the four sides, between which and the general entablature are various compartments containing some exquisite specimens of modern sculpture. The southern compartment on the side towards the city, portrays the surrender of Mustapha Pacha at the battle of Aboukir, and does great credit to the artist, M. Seurre. The

opposite groupe on the same side displays the death of General Marceau, by Lemaire. The battle of Austerlitz is placed over the arch on the northern side. The compartment to the north on the side towards St. Germain represents the taking of Alexandria, and the opposite one shows the passage of the Pont d'Arcole. On the southern side, over the arch, is the battle of Gemappes by Marochetti. Under the main arch are inscribed in the granite, in bronze letters, the names of nearly one hundred victories, and on the transversal arch beneath are inscribed in like manner the names of nearly four hundred generals. A staircase within each pier leads to the top, from whence may be had a fine commanding view of the city. It is in contemplation to crown the whole with some fitting emblem, but no decision has yet been made on the subject.

It may not be irrelevant to introduce in this place two other monuments built in commemoration of important events; they stand as it were alone—the expression of deep sorrow for misfortunes that clouded the capital and spread their sad influence over every part of France. The one is *La Chapelle Notre Dame des Flammes*, a small and neat building erected close to the spot where occurred the dreadful railroad accident on the 8th March 1840; it is close to Bellevue, on the road to Meudon, on the left bank of the river. The friends of those who suffered on that melancholy occasion, repair here to offer prayers in their behalf.—The other is *La Chapelle St. Ferdinand*, built by the pious care of Her Majesty the Queen, in memory of an event which deprived her of her beloved son, and the nation of one of its brightest ornaments and fondest hopes. This edifice, in form of a mausoleum, of modest external pretensions, has been raised on the spot on which the late Duke of Orleans breathed his last on the 13th of July, 1842, and near the spot where he fell. It is on the right hand of the Chemin de la Revolte, leading from the Porte Maillot to the entrance of the Parc de Neuilly. The circumstances of his death are familiar to our readers. The house in which

ed was purchased by the Crown, together with some of the land adjoining, and the king's architect received instructions to have the house pulled down, and to erect a chapel on its site: artists of the very highest talent were employed on the interior, and on the 11th of July the following year it was consecrated by the Archbishop of Paris in the presence of the Royal Family. The building is of stone, in height 22 feet, 50 feet in length, and surmounted by a cross. Facing the entrance is the high altar, occupying the spot on which he lay, over which is a handsome statue of the Virgin Mary. On the left is another altar, dedicated to St. Ferdinand, opposite which is a groupe in marble, representing the Prince on his death-bed. The design was made by *Ary Scheffer*, and executed by *Triquetti*. The angel-spirit kneeling at his head was the work of the Princess Mary. A bas relief beneath represents France deploring her loss. There are in the windows some very fine stained glass, bearing designs by Ingres. Strangers are admitted on presenting their passports.

RELIGIOUS EDIFICES, ETC.

In the Churches of Paris it is easy to distinguish four or five different styles of architecture, which bear the impression of the age to which they respectively belong. We will enter into details as far as regards those most deserving the notice of the traveller; remarking, at the same time, that there are few that will not amply repay the trouble of a visit.

THE CATHEDRAL OF NOTRE DAME,

Ile de la Cité.

This magnificent edifice, which stands upon the site of the first Christian structure raised in France, and which itself has been raised upon the site of an ancient Pagan

temple, was erected by the influence of Maurice de Sully, Bishop of Paris. Pope Alexander III., then a refugee in Paris, laid the first stone in 1163; the foundations, however, are supposed to be the same as those upon which stood the former cathedral, laid down in 1010 by Robert the Devout, son of Hugh Capet. It is built in the form of a Latin cross, 415 feet in length, and 150 in breadth. The style of architecture is of the early and pure Gothic, with such a mixture of boldness and delicacy as to render it the most highly esteemed ecclesiastical structure in the French dominions. The front presents a most imposing appearance; an ancient porch, rich in ornament, contains three portals leading into the body of the church; they are formed under ogive arches, richly ornamented with sculpture, representing subjects taken from the Old and New Testaments; immediately above these arches is a gallery, which, previously to the Revolution of 1789, contained twenty-eight statues of such kings of France as had been the greatest benefactors to the church; another gallery, called the *Galerie des Colonnes*, rises above the front, formed of columns at equal distances, and considered unique for beauty. Two large square towers, which rise above the side doors, terminate the front; they are 160 feet high, and are ascended by 380 steps. These towers formerly contained a fine peal of bells, which fell a prey to popular fury at the Revolution, in common with the bells of most of the churches, which were converted into money to meet the national exigencies; one bell, however, escaped; it had been hung in 1682, and baptized, in the presence of the king and queen, by the names of *Emanuel Louis Therèse*; its weight is 32,000lbs. The mechanism of the clock is very curious. The fabric is supported on the outside by sixty flying buttresses of various heights, united by three exterior galleries; the first situated above the chapels which skirt the sides; the second above a range of inner galleries; the third extending round the roof. The roof is formed of a frame of chestnut wood, covered with sheets of lead, which weigh 420,240lbs. On the sides of the building are three porches, one on the south

and two on the north, worthy of attention. The southern porch, called *St. Marcel*, was built in 1257, and is ornamented with scenes from the history of St. Stephen; it is surmounted by an open-work gable, and beyond it is visible the gable of the church, crowned by a statue of St. Stephen. On each side of the entrance are bas-reliefs taken from that saint's life. In the interior of the porch are seven paintings of St. Martin dividing his cloak with a poor man begging alms, and Christ accompanied by two angels carrying to heaven the soul of St. Stephen. The grand northern porch presents nearly the same general appearance as that of the south. The *Porte Rouge* is situated on the same side near the choir; its construction is elegant, and a gable and two pinnacles which adorn it are curiously wrought. In the triangular space under the vertex of the archway are represented Jesus and the Virgin; with Jean Sans Peur, Duke of Burgundy, and his Duchess, in kneeling posture. Under the arch of the porch are several bas-reliefs, representing acts or miracles of St. Marcel.

The interior disposition and decoration of this church afford some idea of the ancient *Basilicæ*, still reckoned among the finest structures of Italy. The nave and choir are accompanied by double aisles, forming wide peristyles, and twenty-nine chapels which extend round the church. This temple is supported by 120 massive pillars, of which 60 are detached, and the others are built into the walls; above the aisles two galleries extend round the church, which are used upon grand religious occasions, when the company is admitted by tickets. The roof of the nave and choir, at once bold and light, is divided by ribs forming re-entrant and saliant angles. Most of the windows were formerly ornamented with painted glass, of which but little now remains; that over the Grand Porch 40 feet in diameter, and presents the signs of the zodiac, and allegorical figures corresponding with those which ornament the lateral porches of the front. The total number of windows is 113, each bordered with bands of stained glass. The nave (in length 225 feet,

and in breadth between the columns 40 feet) and its aisles are paved with grey and white marble. At the entrance are two fine shells in marble for holding the Holy Water. The organ, a remarkably fine one, contains 350 pipes. The first object that strikes the eye on entering the choir is the magnificent carved work of the stalls in Dutch oak, over which are beautiful representations in bas relief of the leading features in the life of the Virgin. The carvings were executed from designs of *René Charpentier*; the stalls are terminated by two thrones, surmounted by canopies, enriched with angels holding emblems of religion, over which are the following paintings: the Adoration of the Wise Men of the East, by Delafosse; the Birth of the Virgin, by Philippe de Champagne; the Visitation by Jouvenet; the Annunciation, by Hallé; the Assumption, by Coypel; the Presentation, by Philippe de Champagne; the Flight into Egypt, by Louis de Boullogne and another picture by the same artist. The High Altar, erected in 1802, is raised upon three semicircular steps of white marble; it is itself of white marble, ornamented in front with three bas reliefs, separated by small pilasters, that in the centre (of copper gilt) represents the Entombment of Christ. Above is a handsome representation of the Descent from the Cross, by Coustou, in Carrara marble; the Virgin is seated, holding upon her knees the head and part of the body of Christ, an angel kneeling holds one hand, while another angel holds the crown of thorns, and seems to deplore the wounds it has inflicted.

Upon the exterior of the wall which encloses the choir are a great number of bas reliefs of great antiquity, which afford a proof of the barbarism into which the art of sculpture had fallen in the fourteenth century; above these are some fine paintings.

The chapels of Notre Dame, of which there are thirty round the interior, were at one time remarkable for the splendour of their ornaments. The troubles of the first Revolution obliterated the greater part; however, sufficient still remains to engage the visitor's attention and gratify his taste for the Arts. The first chapel, to the right of

tering at the front porch, is that of St. Anne, and contains the following paintings : the Assumption, by Philippe Champagne ; St. Peter raising Tabitha, by Testelin, and some curious bas reliefs.—2. Chapel of St. Bartholomew and St. Vincent ; the baptismal font is of white veined marble, and there is a painting of St. James and the paralytic conducted to martyrdom, by Noel Coypel. 3. Chapel of St. James and St. Philippe has paintings of the Departure of St. Paul for Jerusalem, by Galloshe ; and our Saviour raising the Daughter of Jairus, by Guy Vernansal.—4. Chapel of St. Geneviève. Here are the Descent of the Holy Ghost, by Blanchard ; the Martyrdom of St. Andrew, by Le Brun ; and several other pictures and statues, among which are a Statue of St. Louis and one of St. Geneviève.—5. The Chapel of St. Thomas of Canterbury has Christ driving the Dealers from the Temple, Hallé, and St. Peter and St. Andrew leaving their nets to follow Christ, by Corneille.—6 and 7. The Chapels of St. Augustine and of Mary Magdalene have been converted into a Sacristy.—8. The Chapel of the Virgin, in the apse, contains pictures of the Martyrdom of St. Paul, and Christ healing the Sick.—9 and 10 have been annexed to the Grand Sacristy.—11. The Chapel of St. Denis and St. George has a painting of the Martyrdom of St. Simon Stylites, by Boulogne.—12. The Chapel of St. Géraud has paintings of St. Charles Borromeo administering the sacrament to the afflicted by the plague at Milan, by Van Loo, and the Martyrdom of St. Catherine, by Vien. 13. Chapel of St. Remy.—14. The Chapel of St. Peter and St. Stephen contains a fine mausoleum of Count d'Arcoy, from designs by Pigalle, representing the Count half out of a tomb, the stone of which is lifted by a genius, holding in one hand a lighted torch to restore him to life. He endeavours to release himself from his shroud ; but death, holding an hour-glass, announces that his time has expired, the genius extinguishes his torch, and the tomb is about to close for ever.—15. The Chapel of St. James is ornamented with two rich paintings, one representing the Descent of Christ into Hell, by

Delorme, and the other the Martyrdom of St. Hyacinthe, by Hein. On the 25th of October a service is annually celebrated in this chapel, on which occasion four fine pieces of tapestry, presented by the Cordwainers' Company in 1643, are displayed.—16. Chapel of St. Louis, St. Rigoibert, and St. Nicaise; the window is ornamented with the arms of the De Gondy family. This chapel has been converted into a choir for the celebration of Divine service, when preparations for grand ceremonies are going on in the principal choir. The altar is of marble, over which is a beautiful statue of the Virgin, by Antonio Raggi; it is considered a fine specimen of sculpture, and is placed in a niche ornamented to correspond with the architecture of the edifice. There are also two superb pictures, representing the Raising of the Widow's Son, by Guillemot, and the Burial of the Virgin, by Abel de Pujol. The reading desk is of wood, exquisitely carved and ornamented with figures of Faith, Hope, and Charity.—17. Chapel of the Décollation de St. Jean Baptiste, de St. Eutrope, et de Ste. Foi. In this chapel is a splendid monument to the memory of the Venerable Cardinal de Belloy, which is greatly admired, and justly so; the draperies are finely finished, the attitudes are easy and noble, and the Cardinal's head is remarkable for expression. There is also a handsome picture of the Martyrdom of St. Hippolite.—18. The Chapel of St. Martin, Ste. Anne, and St. Michel. This is one of the chapels that suffered most from the vandalism of the Revolution; little remains of its former splendour. In the windows are the arms of the Noailles family. The painting is by Elié and represents the healing of one possessed by a Devil.—19. Chapel of St. Ferreol. In the window are the arms of Cardinal Richelieu.—20. Chapel of John the Baptist and Mary Magdalene. The paintings are, Jesus at the house of Martha and Mary, by Simpol, and the Visitation; above the altar is a bas relief representing the baptism of Christ. In this chapel is a marble tablet bearing an inscription to the memory of C. de Beaumont, Archbishop of Paris, who died in 1781.—21. The Chapel of

Eustache.—22. The Chapel of St. John the Evangelist and Ste. Agnes.—23. The Chapel of St. Marcel is the transept; above the altar is a statue of the saint, and near it are two paintings; Christ healing the Paralytic, by Boulogne, and John the Baptist preaching in the wilderness.—24. The Chapel of St. Nicholas has a painting by Guido of the Crucifixion, with a Franciscan monk at the foot of the cross.—25. The Chapel of Ste. Catherine contains pictures of the Adoration of the Shepherds, and Moses saved by Pharaoh's daughter.—26. The Chapel of St. Jullien le Pauvre is embellished with wainscoting done in the tenth century, adorned with figures of the Apostles and the Saints, separated from each other by small pilasters ornamented with arabesques. The pictures are, the Assumption, the Crucifixion, and the Conversion of St. Paul. Here are also said to be some curious relics of Ste. Eustache, and a host of pious young ladies.—27. The Chapel of St. Laurent has a singular picture of Christ in the manger, called a *crèche*, and the Vision of St. Sebastian when suffering martyrdom.—28. The Chapel of Ste. Geneviève has a painting of Sceva, the exorcist, by Elié.—29. Chapel of St. George and St. Blaise.—30. The Chapel of St. Leonard has been converted into a room for the preacher. Besides those before mentioned, is one, formed in the southern tower, which is used as a room for catechumens. The altar-piece is a fine painting of the Annunciation, by Philippe de Champagne. The Sacristy and Treasury of Notre Dame are well worth seeing; there are, as objects of attraction, the crown of thorns said to have been worn by our Saviour; a silver cross, containing, embedded, a piece of the real cross on which our Saviour suffered; also other relics containing the true cross; two reliquaries of bronze gilt, containing relics of St. Denis and St. Remy; a splendid chalice of silver gilt, on which is richly chased the "Last Supper;" a rich reliquary, containing relics of St. Louis, Ste. Claude, and St. Crispin; others containing relics of St. Peter and St. Paul, presented to the Archbishop of Paris by Leo XII.; a full length statue of the Virgin Mary in

silver ; a coffer of silver gilt, in which the Host is carried ; a large cross of rock crystal, containing a bone of St. Vincent ; a great number of rich and splendid robes and ornaments worn by the priests at religious ceremonies ; and, lastly, the whip with which St. Louis underwent discipline at his own request. The Treasury and Sacristy may be seen on application to the Sacristan, who will expect a small fee. The high religious festivals, such as Easter Day, Whit Sunday, the Fête Dieu, &c., are celebrated here with great pomp. The law not admitting public displays of processional ceremonies in those towns in which temples are legally dedicated to other worship than the Catholic worship, those magnificent displays of pomp which formerly took place through the streets are now confined to the interior of the churches. The Archbishop generally officiates on grand occasions.

THE MADELEINE, Boulevard de la Madeleine.

THIS gem of modern architecture has undergone wonderful changes in its time. The site has been occupied by a sacred edifice since the early part of the thirteenth century when it bore no higher honour than that of a modest village sanctuary ; indeed, it was only raised to the dignity of a parish in 1639. Twenty years after, the surrounding neighbourhood having considerably increased, a new temple was commenced, the first stone being laid by Anne Marie Louise d'Orléans, to be called *Eglise de la Madeleine* ; but the imperious necessity of still increasing population induced the sacrifice of the building, and in 1764 was begun, by order of Louis XV., the edifice which now occupies our attention, and which, after various changes of name and destination, was ultimately consecrated to the Catholic religion in May, 1842, on the occasion of the funeral of M. Humann, Minister of the Finance Department. According to its original plan, it would have presented a structure of the style of the middle ages ; but in 1808, Napoleon resolved to place here a temple dedicated to the glory of the French arms.

and in consequence the plan was altered; such of the
 office as had been built was taken down, and the present
 temple formed from the designs of Pierre Vignon; that
 architect dying during the progress of the building, was
 succeeded by M. Hervé, who had the happiness of seeing
 his labours terminated during his life-time. In 1816,
 Louis XVIII. ordered the continuation of the building
 without deviation from the architectural plan, but intend-
 ing to dedicate it as an expiatory chapel to the memory
 of Louis XVI. and his queen. The building progressed
 slowly until the accession to power of the present
 monarch, under whose influence and direction it was
 speedily terminated, and to whose taste and judgment in
 the arts it is indebted for a style of decoration that
 renders it the admiration of strangers from every clime.
 Externally, it presents a vast parallelogram of 300 feet in
 length and 126 in breadth, with a projecting roof on
 every side, supported by 52 fluted Corinthian columns,
 forming a covered gallery at either side, and a hand-
 some portico at each end. The whole is raised on
 a solid platform of twelve feet in height, which is
 reached by flights of stone steps at both ends; no
 windows are visible in any part of the building, the light
 entering from several openings in the ceiling curiously
 arranged. Round the building, externally, are placed in
 niches in the main wall, and opposite the intercolumnia-
 ns of the pillars, statues of saints by some of the best
 masters; those on each side of the grand entrance are
 St. Philippe and St. Louis. Then follow in succession
 along the eastern wall, the Angel Gabriel, St. Bernard,
 St. Thérèse, St. Hilaire, Ste. Cécile, St. Irénée, Ste. Ade-
 lde, St. François de Salles, Ste. Hélène, St. Martin, Ste.
 Catherine, St. Grégoire, Ste. Agnes, St. Raphaël. Those on
 the western side are, St. Michel, St. Denis, Ste. Anne, St.
 Charles Borromée, Ste. Elizabeth, St. Ferdinand, St.
 Christine, St. Jérôme, Ste. Jeanne de Valois, St. Grégoire
 Grand, Ste. Geneviève, St. Jean Crysostome, Ste. Mar-
 guerite d'Ecosse, the Guardian Angel. Those under the
 northern portico represent the four Evangelists. The

principal entrance is remarkable for its bronze doors second only to those in the Baptistery of Florence; they represent in compartments the Ten Commandments executed by Triquetti, and cast in bronze by Richard Eck, and Durand; over this entrance is the richly ornamented pediment by Lemaire, representative of the Last Judgment; in the centre is Christ the Redeemer; at his left is the Madeleine in a suppliant attitude imploring the forgiveness of sins, which are personified by figures representing the seven capital sins; an angel armed with flaming sword is pointing to eternal punishment; to the right of Christ is an angel who has summoned the just to receive the reward of their virtues; behind him are the three theological virtues, Faith, Hope, and Charity. The figures are of colossal size, that of our Saviour being fifteen feet in height. The whole is finely wrought in rich alto relievo, and is perhaps the finest and largest ornamental monument of its description in the world. Immediately underneath is an inscription—

D. O. M. sub. Invocat. S. Mar. Magdalenæ.

The interior is rich in ornament, and consists of one unbroken nave. The paintings and sculpture are all modern, and by our best masters; there are eight chapels, the two first on entering serve for baptism and marriage, the latter having for principal ornament a handsome groupe in marble, by Pradier, representing the marriage of the Virgin, and the former a groupe, by Rude, also in marble, of Christ and St. John in the waters of Jordan. Over the six lateral chapels, in semicircular compartments, are paintings representing events in the life of Mary Magdalene. Over the grand altar is an elaborate composition in painting, by Zeigler, of a high order; it is on a colossal scale, and intends to represent "the light of Christianity dispelling the darkness of all ages." Every historical event of consequence bearing on the progress of Christianity is personified, and Napoleon Buonaparte for the first time appears as an apostle of Christ. Over the grand entrance is the organ. High

Mass is celebrated here on Sundays and holidays at eleven o'clock.

NOTRE DAME DE LORETTE,

At the end of the rue Laffitte,

One of the fashionable places of worship, very elaborately decorated within, and bearing in the exterior a miniature resemblance to the Madeleine, with the exception of the lateral galleries. It is oblong, and 44 feet in length, and 96 feet in breadth: the front portico, ornamented with four Corinthian columns, is surmounted by a rich entablature, containing an alto-relievo, representative of the Virgin with the Child. The three points of the pediment bear statues of Faith, Hope, and Charity. The roof is surmounted by a campanile. The building was commenced in 1823, and completed in 1837; no expense was spared to render it a perfect gem; nearly two millions of francs have been spent upon it, and certainly much judgment is evinced in the style and decorations, with a view more to admiration than pure devotion; the singing is good, and from the neighbourhood in which it is situated, the audience is more select than in most places of worship in Paris.

ST. ROCH,

296, rue St. Honoré.

The first stone of this temple was laid by Louis XIV. in 1653, but the entire structure was not completed till 1750. The portal, raised upon a flight of sixteen steps, extending to the full breadth of the church, was designed by Robert de Cotte. The front is adorned with columns of the Doric and Corinthian orders, and surmounted by a pediment and cross. The interior is of the Doric order, and abounds in sculpture and ornament. The pulpit is an object of deserved attraction; the four Evangelists, of colossal size, support the body, the panels of which are ornamented with bas-reliefs of the theological virtues; above is the sounding board, representing the Veil of Horror drawn aside by the Genius of Truth; the railing of

the stairs, of polished iron and brass, is of exquisite workmanship. Directly facing the pulpit is a superb painting of the Crucifixion. On one of the pillars that support the organ gallery is a cenotaph to the memory of Corneille, erected in 1821 by Louis Philippe, then Duke of Orleans.

The choir presents little worthy of notice. The high altar is furnished with fourteen superb candlesticks; behind it is a monument of cedar of Lebanon, curiously wrought and ornamented with gilt bronze and mouldings, and is supported by a basement in variegated marble which contains within it the relics belonging to the church. At the back of the altar is a painting of Christ appearing to Mary Magdalene, by Le Thiers; the paintings of the various chapels of St. Roch are numerous and of fine execution, many of them the pious donations of some of the wealthy parishioners. The style of the ornaments seems more calculated to please the taste of such as may be supposed to reside in constant magnificence, than to touch the heart of the sincerely pious and penitent. It is one of the wealthiest churches in Paris and is constantly attended by members of the Royal Family. The principal festivals celebrated here are, the St. Roch; Easter Day and Whit Sunday; the Mass in Music, founded by the Knights of St. Louis (performed on the 25th of January); Holy Thursday; and Good Friday. On the last-mentioned day we recommend strangers to take their places under the organ, from whence a fine view is obtained of the figure of Christ Crucified, which is placed in a recess apparently surrounded by rocks at the extremity of the church; this beautiful specimen of the arts was done by Michel Anguier as an altar-piece for the Sorbonne, of which it was at one time the richest ornament.

ST. EUSTACHE,

Rue Trainée et du Jour,

Is a vast edifice standing upon the site of a small chapel dedicated to Ste. Agnes, which stood here in 1232; the

present church, commenced in 1532, was not completed for ninety years, a lapse of time not to be wondered at when we consider the state of affairs during the time, and the enormous extent of the building. Its length is 318 feet, with a breadth of 132 feet. The front is a modern construction, little harmonizing with the rest of the building; it consists of a portico formed by ten columns of the Doric order, supporting an equal number of columns of the Ionic order; above which is a triangular pediment. At the extremities rose two square towers of 115 feet in height, ornamented with Corinthian pillars, having a semicircular pediment in front, and crowned by a balustrade; only one of these towers now remains. On entering the body of the Church, the eye is struck with the immense number of pillars which support a vaulted roof of considerable height; bad taste is conspicuous throughout; the columns are disproportioned, and seem scarcely calculated to bear the weight with which they are charged; in short, the whole building excites surprise from its fantastic extravagance in structure and ornament. There are some beautiful paintings, and some very fine painted glass in the windows above the choir.

ST. GERMAIN L'AUXERROIS,

Place St. Germain l'Auxerrois.

WHETHER founded by Childibert or Chilperic the First, whether it was formerly possessed by monks in the dawn of Christianity,—or whether it first existed at the time of St. Germain,—are questions which have puzzled the most erudite; suffice it for us that it is of great antiquity and existed in the seventh century. Situated without the precincts of Paris during the early ages of the French monarchy, it was frequently injured during the many wars which were carried to the very gates of the city. It was almost entirely rebuilt in 1421, during the ascendancy of the English. The portico, commenced in 1435, was never carried to its full elevation; it is ornamented with statues, and it is worthy of remark, that

these were spared in the frenzy of the Revolution, when those of other churches were destroyed. Having become the parish church of the Court, much was done to embellish it, by the munificence of successive sovereigns.

The interior is regular, the aisles are doubled, and encircled, as also the nave and choir, by chapels, nineteen in number, some of which contain specimens of ancient painted glass, and many very fine paintings. It was by the bell of this church that the signal was given for the Massacre of the Protestants, on St. Bartholomew's day. In February, 1831, the dignitaries of the church then in Paris, together with a large body of the nobility attached to the fallen dynasty, assembled to celebrate High Mass on the anniversary of the death of the Duc de Berri. The populace, supposing that prayers were addressed to Heaven in favour of a cause to which they were adverse, broke in during the ceremony, and in their blind fury destroyed everything before them; it was with difficulty the building was preserved. The church was then closed for several years; it is now again open, having undergone a thorough repair. Many objects of value and merit have been given by the King and Royal Family. It is well deserving of a visit.

SAINT MERRI,

2, rue St. Martin,

WAS formerly a chapel dedicated, in 820, to St. Merri in consequence of containing his ashes; some time after falling into decay, it was repaired; and in 1520 entirely rebuilt. Its gothic architecture is remarkably elegant and it possesses numerous remains of beautiful ancient painted glass, in a good state of preservation. The pulpit is finely wrought, and beautifully carved with foliage and ecclesiastical emblems. The chapels of the interior are numerous, and rich in ornament. The screen is formed of marble, with iron gates. The choir is small, but richly decorated. The walls are covered with stucco in imitation of marble, and the pavement is of marble. The high

altar is in the form of a tomb; above it is a reliquary of large dimensions, containing the bones of St. Merri.

SAINT GERVAIS,

Rue Jacques Desbrosses.

THIS foundation existed at a very early period; rebuilt in 1212, it has since been enlarged and improved. Its front portico, built from the designs of Jacques Desbrosses in 1616, contains the three Grecian orders of architecture most happily combined; it is considered one of the finest productions of modern architecture, but is unfortunately situated in a narrow street, which prevents it being seen to that advantage the connoisseur would desire. The body of the church is well built, the vaulted roof of the interior is lofty and bold, and the groinings support ornaments enriched with sculpture. In one of the chapels which encircle the interior, is the Mausoleum of Michel de Tellier, who died in 1615; upon a sarcophagus of black marble is a reclining statue of the Chancellor, with his genius weeping at his feet; at the extremities are statues of Religion and Strength. The chapel of the Virgin is ornamented with a statue of the Virgin, and a fine picture of the Annunciation, by Sordon; the ceiling is embellished with a master-piece of sculpture in stone by Jacquerot; it is a crown six feet in diameter, so light that it seems suspended in the air. Paul Scarron, Philippe de Champagne, and many other distinguished men were buried in this church.

SAINT SULPICE,

Place St. Sulpice.

ANNE of Austria, mother of Louis XIV., laid the first stone of this magnificent edifice in 1655; the designs were by Levau. The portico was by Servandoni. It is 84 feet in breadth, and is ascended by sixteen steps. Two rows of columns of different orders, and two towers complete the front; the lower ones are Doric, the upper ones Ionic, in all 68. After the death of Servandoni, Chalgrin proposed to reconstruct the towers, but one

only was finished, the other remaining as Servandoni left it. A large pediment which stood between the towers was destroyed by lightning in 1770, and is replaced by a balustrade. On the north tower is a telegraph, which corresponds with that at Strasbourg; and on the south is one which corresponds with Italy. The length of the building is 432 feet, and its height 99 feet.

At the entrance are two basins of Egyptian granite for holy water, and at the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock-work in marble, executed by Pigalle; they were presented to Francis I. by the Republic of Venice. The pulpit is curious in its construction, and the organ one of the most complete in existence. On the pavement of the transept is traced a meridian line; the rays of the sun passing through an opening in a tin plate fixed in the southern window, form upon the pavement a luminous globe, the movement of which is from west to east. It is noon when this globe is equally divided by the meridian line. The high altar is a majestic object, elevated on six steps; in form it represents an ancient tomb, and is constructed of white marble. In the front is a fine bas-relief in bronze of Christ preaching in the Temple. The vaults are remarkable for their extent.

ST. GERMAIN DES PRÉS,

Place St. Germain des Prés,

Is the most ancient temple in Paris, having been founded by Childibert, the son of Clovis, in 550, on the site of an ancient pagan temple. St. Germain, Bishop of Paris, being interred in one of its chapels, became its patron saint. It originally resembled a citadel, being flanked with towers, and surrounded with a moat; about the eleventh century it was reconstructed and remodelled, the only part of the old edifice left being the steeple at the end of the building. During the troubles of the Revolution, this church suffered very considerably. Its paintings were torn down, its sculpture defaced, its treasures

despoiled, and its hallowed remains converted to a manufactory of saltpetre. It has, however, once more been restored to its primitive purposes, and is deserving the attention of the traveller from the traces of antiquity which it presents. In the interior, the sculpture of the capitals to the columns are all different, some appearing to be in the Egyptian, and others in the Greek style, but the greater part are Gothic. It contains the mortal remains of several kings of the first dynasty, and many princes and men of celebrity, among whom are several of the Scotch family of Douglas, Casimir of Poland, Boileau, Descartes, Montfaucon, and St. Pierre.

ST. ETIENNE DU MONT,

Rue de la Montagne Ste. Geneviève,

WAS formerly a dependent of the old Abbaye of Ste. Geneviève, of which it formed a part; its exterior architecture is rather in bad taste, but its interior is remarkable for its boldness and singularity. The ancient painted glass of this church is more abundant, rich, and perfect, than in any other sacred edifice in Paris. There are many pictures and other objects of notice in this church, especially the pulpit, which deserves particular attention. In one of the chapels are monuments to the memory of Pascal and Racine, and Tournefort the botanist, Le Sueur the painter, and other eminent men are interred here.

ST. NICHOLAS DU CHARDONNET,

Rue St. Victor,

DESERVES the special attention of strangers on account of its paintings, which are numerous, and of the best schools. The interior is decorated with composite pilasters, the capitals of which are of a singular form, and the bases are covered with marble. The organ is magnificently ornamented with caryatides, vases of flowers, and figures playing on musical instruments in carved work. In an upper window, behind the altar, is a fine specimen of ancient stained glass, representing the Crucifixion.

THE PANTHEON, OR CHURCH OF STE. GENEVIÈVE,

Place Ste. Geneviève.

CLOVIS, the first Christian king, at the solicitation of his queen Clotilda, and of Ste. Geneviève, founded near his palace, upon the *Mons Leucotitius*, a church which was dedicated to St. Peter and St. Paul. Ste. Geneviève dying in January, 499, was buried there; and the church thenceforward was dedicated to her, and she became the patron saint of Paris. The ancient church of Ste. Geneviève falling into decay, Louis XV. determined to erect one near it upon a large and magnificent scale. Soufflet furnished the designs, and the king laid the first stone on the 6th of September, 1764. The front presents a magnificent portico, in imitation of the Pantheon at Rome, standing on a platform approached by eleven steps; it consists of 22 fluted Corinthian columns, 60 feet in height, and 6 in diameter, which support a pediment 120 feet in breadth, and 24 in height. The pediment itself contains a handsome composition in relief, representing France recognizing the merit of her distinguished sons; it has been placed there within the last few years, and is rather philosophical in its tendency than devotional; beneath is inscribed in gold letters,

Aux Grands Hommes la Patrie reconnaissante.

Behind this pediment rises a splendid dome, surrounded by 32 Corinthian columns, having the appearance of a circular temple, above which rises a cupola surmounted by a lantern, which was formerly terminated by a ball and cross; but at the late Revolution this symbol of religion was removed, and it has been decreed that the place is to be occupied by a statue, figurative of Immortality.

The interior is adorned with 132 fluted columns of the Corinthian order, supporting an entablature, of which the freize is ornamented in foliage; above are galleries skirted with balustrades. The spherical vaults of the temple are adorned with bas reliefs. Under the pavement is a series

sepulchral vaults. At the early Revolution the distinction of this grand edifice was changed; in 1791, the National Assembly determining that it should be consecrated as a place of burial for such Frenchmen as had shed lustre upon their country by their talents, virtues, or achievements. The symbols of a Christian temple gave place to others more appropriate to its new destination. Mirabeau was the first declared worthy of being placed here, and in the same year the remains of Rousseau and Voltaire were disinterred from their resting-places, and transported here with great pomp. In 1793, Marat received the honours of the Pantheon, with many others whose names are familiar to the readers of the revolutionary annals.

In 1821, Louis XVIII. issued an ordonnance for the church of Ste. Geneviève to be restored to Divine worship, and it was consecrated by the Archbishop of Paris in January, 1822; the bas reliefs and ornaments with which the church was embellished when it was converted into a Pantheon were destroyed, and replaced by emblems of religion and royalty. The painting of the dome is by Gros, who received 100,000frs. for it, and was created a Baron by Charles X. It is a splendid composition, extending over a superficies of 3256 square feet. Upon the lower part are four groupes, united together by figures of angels and other emblems, each of which represents a monarch, who, by the lustre of his reign or the influence of his age, formed an epoch in the history of his country. The first is Clovis, who at the voice of his queen Clotilda, embraces Christianity. The next is Charlemagne and his queen, both in the attitude of devotion. The third is St. Louis, who shows to his consort the fruit of his labours in the cause of religion; angels bear before him the standards of his two crusades, and on his left is a crown of thorns upon a cushion. The fourth represents Louis XVIII., with the Duchesse d'Angoulême, protecting with his sceptre the infant Duke of Bordeaux; two angels hold open near him the tables of the Charter, and throw afar the funereal crape with which the cradle of the

young Duke was surrounded. In the heavenly region are seen Louis XVI., Marie Antoinette, Louis XVII., and Madame Elizabeth. The Revolution of 1830 has once more deprived this edifice of its sacred character, and it is now again a temple of the illustrious dead.

At the end of one of the passages in the vaults is a remarkable echo ; a slight whisper repeats on the increase and a slap of the hands together produces a report like cannon. The summit of the dome commands a fine view of Paris, with the course of the Seine for several leagues. To visit the vaults or ascend the dome, application must be made to the *Concierge*. They are open to the public from ten o'clock in the morning till six in the evening.

CHAPELLE EXPIATOIRE,

Rue d'Anjou St. Honoré,

WAS erected by order of Louis XVIII. upon the spot where the remains of his unhappy brother were interred. It is approached by an avenue of cypresses, and forms a parallelogram of 168 feet long, by 93 broad. The principal entrance is in the form of an ancient tomb, and leads by sixteen steps to a vestibule ; a second flight of steps conducts to a platform, from which rises a portico, consisting of four Doric columns supporting a pediment. Over the entrance is a superb bas relief, representing the removal of the remains to St. Denis in princely pomp, previous to digging the foundation of the chapel. Over the centre rises a dome of stone sculptured in scales, with a demi-cupola on each side. Precisely over the spot where the remains of Louis XVI. were discovered, stands a white marble altar. On each side of the chapel is a statue of the royal martyrs ; that on the right represents Louis XVI. supported by an angel ; on the pedestal is inscribed his will in letters of gold. On the opposite side stand the queen, and on the pedestal is her letter to Madame Elizabeth. The visitor may inspect the whole on application to the *Guardian*, who resides on the spot.

ÉGLISE DE LA SORBONNE,

ERECTED in 1635 by Cardinal Richelieu, whose mausoleum to the right of the transept is worthy of inspection. This edifice suffered considerably at the Revolution, and was thoroughly repaired by order of Napoleon.

ABBAYE DU VAL DE GRACE,

Rue du Faubourg St. Jacques,

A MAGNIFICENT building erected in conformity with a vow made by Anne of Austria in case heaven should crown her wishes with a son ; in 1638, she gave birth to a prince, afterwards Louis XIV., and on the 1st of April, 1645, that prince, then seven years old, laid the first stone in the presence of his mother. The building is considered one of the most regular erected in the seventeenth century. The chapel of Ste. Anne, on the left, hung with black velvet, had a platform surmounted by a rich canopy, where the hearts of the princes and princesses of the royal Family were embalmed. During the reign of Napoleon, the convent became a military hospital, and the church a magazine for the effects or stores of military hospitals. In 1826, it was repaired and restored to its former worship. Strangers may visit the church every day.

NEW CHURCH OF ST. VINCENT DE PAULE,

At the end of rue Hauteville,

AS COMMENCED in 1824, and is one of the stateliest and most elegant of the modern sacred buildings ; it is of the Ionic order in architectural ornament, and from the elevated position it occupies, has a lightness and airiness of appearance that is very pleasing. The flights of steps leading to the principal entrance are in the form of a horseshoe. In front is a handsome portico supported by twelve fluted columns, having a pediment handsomely ornamented with a composition in relief, representing St. Vincent de Paule imploring the Divine favour in behalf of the helpless and abandoned. Two square turrets, in each of which is a clock, surmount the building.

THE GREEK CHAPEL,

Rue Neuve de Berry,

IN which divine service is performed after the ritual of the Greek Church, is attached to the Russian Embassy.

JEWISH SYNAGOGUES.

THE Israelites have a central consistory and two synagogues, one situated in the rue Notre Dame de Nazareth, and the other in the rue Neuve St. Laurent.

The churches just described are the principal of those to which the stranger's attention is directed during a short stay; but if he remain for any length of time, there are many others which will repay the trouble of a visit. The plan, however, which we have laid down for this work will only enable us to give their names, with brief remarks on such as are most striking.

L'ASSOMPTION, rue St. Honoré, erected in 1670, was till lately the parish church of its arrondissement, but is now only used as a school for the religious instruction of children. It is in contemplation to devote it to Protestant worship.

ST. LOUIS, rue Croix Chaussée d'Antin, erected in 1780.

ST. PHILIPPE, Faubourg du Roule, erected in 1770.

ST. PIERRE DE CHAILLOT, rue de Chaillot, rebuilt in 1750.

ST. AMBROISE, rue St. Ambroise, erected in 1639, repaired and embellished in 1802.

ST. DENIS DU SACREMENT, au Marais, rebuilt in 1828.

CHAPELLE BEAUJON, Faubourg de Roule, erected in 1780.

NOTRE DAME DE LORETTE, Faubourg Montmartre, erected in 1646.

NOTRE DAME DES VICTOIRES, place des Petits Pères, erected in 1656. On the tower of this church is the telegraph communicating with Lille.

NOTRE DAME DE BONNES NOUVELLES, rue de la une, erected in 1827.

ST. LAURENT, place de la Fidélité; a structure of the fifteenth century, which has since undergone several repairs.

ST. VINCENT DE PAULE, rue Montholon.

ST. NICHOLAS DES CHAMPS, rue St. Martin, a Gothic structure belonging to the fifteenth and sixteenth centuries. Some of the sculptural ornaments of the principal entrance are of rare beauty, and the interior contains some well-executed pictures.

ST. LEU, rue St. Denis, rebuilt in 1611.

STE. ELIZABETH, rue du Temple, built in 1628, and the interior completely restored in 1829.

NOTRE DAME DES BLANCS MANTEAUX, rue des Blancs Manteaux, an irregular and disproportioned structure, erected in 1685.

ST. FRANÇOIS D'ASSISE, rue d'Orléans, erected in 1623, is destitute of architectural beauty, but possesses some fine paintings, and a magnificent statue in Egyptian marble, representing St. François at his devotions.

STE. MARGUERITE, rue St. Bernard, erected in 1625, was considerably enlarged in 1765. It has been asserted by many, that the unfortunate son of Louis XVI. was interred in the cemetery of this church.

ST. ANTOINE, rue de Charenton, erected in 1701.

ST. LOUIS, Ile St. Louis, rebuilt in 1664.

ST. PAUL ET ST. LOUIS, rue St. Antoine, erected from 1627 to 1641. This structure reflects great credit on its architect, Derrand, a Jesuit; it deserves the attention of the visitor from the splendour of its exterior, and the taste and beauty of its interior.

ST. FRANÇOIS XAVIER, rue de Bac, erected in 1683.

ST. VALÈRE, rue Grenelle St. Germain, erected in 1707.

ST. PIERRE DU GROS CAILLOU, rue St. Dominique,

erected in 1822, is remarkable for its beauty and simplicity; the order of architecture is Tuscan.

ST. SEVERIN, rue St. Severin, erected on the site of a very ancient monastery in 1210, was enlarged in 1495 and repaired in 1684; its Gothic architecture is justly admired. The front has been recently restored.

ST. JACQUES DU HAUT PAS, rue St. Jacques. The first stone was laid in 1630, but it was not completed till 1688.

ST. MÉDARD, rue Mouffetard, an irregular gothic structure of the twelfth century, which has been repaired and enlarged at various periods since. Here was interred the once famous Deacon Paris, at whose tomb it was said such miracles were performed, in the reign of Louis XV. as gave rise to the sect of the Convulsionists, whose fanaticism was carried to such a height that the Government was under the necessity of interfering.

ST. THOMAS D'AQUIN, place St. Thomas, erected in 1682.

ABBAYE AUX BOIS, rue de Sèvres, erected in 1720.

ABBAYE ROYALE DE PORT ROYAL, rue de la Bouche, erected in 1646.

PROTESTANT PLACES OF WORSHIP.

THE EPISCOPAL CHURCH, (*Church of England*,) rue d'Aguesseau, is a small, neat building with a Gothic front, constructed by Bishop Luscombe in 1833, at his own expense, and from his own designs. It is situated near the British Embassy, and contains a handsome gallery for the use of the Ambassador and his family. It will accommodate about 700, and is well attended at all times by the British residents that abound in the neighbourhood; there are two services on Sunday, at eleven o'clock and three in the afternoon. Persons are expected to pay at least half a franc for a seat, which is devoted to the building fund, and the expenses of the establishment.

THE CHAPEL MARBŒUF, (*Church of England*,) is situated on the Champs Elysées, at the entrance of the

ue Chaillot, and was formerly a café, belonging to the Jardin Marbœuf. It was converted into a place of worship by the Rev. Lewis Way, and its extreme neatness of appearance does much credit to the good taste and feelings of the founder and his assistants. Divine service is performed here to a numerous congregation every Sunday, at eleven o'clock in the morning, and three in the afternoon, with an unostentatious simplicity and piety, extremely grateful to every serious Christian. The sacrament of the Lord's Supper is administered on the first Sunday in every month, and on Christmas Day. The present minister is the Rev. Robert Lovett. Attached to this chapel is an *English Free School*, for the gratuitous education of poor children of both sexes, under the superintendence of the minister, by whom donations are received towards its maintenance. Two hundred children partake of the advantages afforded by this benevolent and useful establishment.

THE ORATOIRE, (*National Reformed Church*,) rue St. Honoré. This edifice was originally built for a religious community which was suppressed at the outbreak of the Revolution, when the building became the place of meeting of one of the Clubs; in 1802, it was given over to the use of the Protestant community; the tenets are Calvinistic. The exterior of the building is handsome, and the interior is well arranged. The service is performed in French, on Sundays at half-past twelve in the morning, and at half-past seven in the evening. At the end of the church is a large vestry-room, adorned with busts of eminent preachers.

FRENCH AND ENGLISH EVANGELICAL MEETING HOUSE, rue de Provence. The service is performed in French at eleven in the morning, and half-past seven in the evening, and in English at three in the afternoon.

THE LUTHERAN CHURCH, rue Chauchet, called *Eglise de la Rédemption*; it was formerly the entrepôt of the Customs. The Duchess of Orleans attends here very regularly. Service in French at eleven o'clock, and in German at one o'clock, on Sundays.

THE LUTHERAN CHURCH, rue des Billettes, formerly belonged to a community of monks. It is spacious and well arranged, fitted up with pews in the English style, and contains several pictures of merit. Service is performed in French at twelve, and in German at two o'clock in the afternoon.

CALVINISTIC CHAPELS.—There are five places of worship belonging to the professors of the tenets of Calvin, situated 216, rue St. Antoine; 33, Batignolles, Boulevard Extérieur; 3, rue Ménilmontant; 93, rue Faubourg St. Denis; rue St. Maur, Faubourg du Temple.* The services at these chapels varying, to suit the arrangements necessary for the alternating duties of the clergy, a monthly list is published, giving the hours of service and the names of the preachers for each Sunday at each chapel, which may be had by applying at the *Oratoire*, rue St. Honoré.

THE WESLEYAN MEETING, 21, rue Royale St. Honoré.

CONVENTS,

WHICH will afford matter of curiosity to many, are not to be penetrated, but the chapels of most of them are freely shown.

THE BENEDICTINES have a convent at No. 12, rue Ste. Geneviève; and a second establishment of the same order was founded at *the Temple*. The Temple was formerly the principal establishment of the Knights Templars, and previously to the Revolution consisted of the Temple, properly so called, and the Palace of the Prior. The church of the Temple was destroyed at the Revolution, when the Order of Malta or of St. John at Jerusalem, which had succeeded the Templars, was suppressed. On the site of the buildings was formed the

* Attached to the chapel in the rue St. Maur are several gratuitous schools, which are in a very flourishing condition; the children attend at the chapel at ten o'clock on Sunday mornings to receive religious instruction.

arket for the sale of second-hand things. In the centre formerly stood a large square tower, flanked with four turrets, built in 1222, in which the unfortunate Louis XVI. and his family were imprisoned in 1792, and from whence he was led to the scaffold; it subsequently became a state prison. In 1805, the tower was demolished.

LES DAMES ANGLAISES, or Augustine Nuns, rue Bossés St. Victor, is the only English Convent in Paris. The nuns keep a boarding school.

LES DAMES CARMÉLITES have three establishments 67, rue d'Enfer; 2, rue de Cassini; and 70, rue Augirard. The latter place was the spot where the massacres of the Revolution commenced; hundreds of priests were butchered in cold blood. An annual service performed for them here on the melancholy anniversary.

LES SŒURS DE CHARITÉ, 132, rue de Bac, founded 1633, and consists of from 500 to 600 nuns, who devote themselves to nursing the sick at the hospitals, or at home if required; also to the instruction of young and old children, and the care of foundlings and orphans.

LES DAMES DU RÉFUGE, 193, rue St. Jacques. The object of this community is to form asylums in large towns for penitent prostitutes.

LES DAMES DU SACRÉ CŒUR, 41, rue de Varennes, have branch establishments in many of the principal towns of France; their object is to superintend the education of young females of the higher classes.

CATACOMBS.

The burial grounds of Paris were, up to a very late period, few in number, and those few so confined in space, that serious evils were apprehended in case some measures could not be adopted either to increase or enlarge them; human superstition attached so much veneration to the Cemetery *des Innocens*, that, notwithstanding the exhalations arising from such an accumulation of human effluvia as this favoured spot contained, Government found considerable difficulty in suppressing it. In 1784,

however, a decree was issued to convert it into a market-place.

Under the southern parts of Paris, immense quarries had been worked from time immemorial, supplying all the stone ever used in the construction of Paris, and that to an extent hardly credible; for the sake of convenience and economy the shafts were not deep; therefore, when Paris began rapidly to increase in size, it gradually walked over nearly a hundred acres of dangerous ground. Government became anxious, as many public edifices of great interest and value lay above them; and engineers and workmen were employed to examine them, to construct such works as would effectually prop up the streets, roads, churches, and buildings that lay over them, and to make such arrangements as would form them into a becoming receptacle for the remains to be disinterred from the different cemeteries in the interior of the city. When all the necessary preliminaries were completed, the ceremony of consecrating the intended *Catacombs* was performed with great solemnity on the 7th of April, 1786, priests, chaunting the service of the dead, following the cars which conveyed the bones. The catacomb served also as a convenient receptacle for those who perished in the commotion of the Revolution. The victims of the 28th and 29th of August, 1788; April, 1789; of the 10th of August, and 2nd and 3rd of September, 1792, were deposited here; a chapel dedicated to the latter bears an inscription on its altar, and marks the place where their bones have been deposited. When first brought here, the bones were thrown together without any order, except that those of each cemetery were kept distinct. In 1810, some degree of order was given to the mass; the skulls and bones were piled up against the walls with intervening spaces to allow of currents of air. Repairs of a general nature took place, pillars were constructed to keep the roof more firm, and communications were made between the upper and lower excavations. Near to the *Barrière d'Enfer* is the entrance of these subterranean curiosities, which are reached by winding

stairs of ninety steps. Persons descending should provide themselves with a wax taper and a box of lucifer matches, and be cautious not to lose sight of the guide who conducts them through this vast labyrinth, and who is himself directed by a line traced on the roof through the whole course which he is to pursue. After following some of the windings, the gallery of Port Mahon is reached, where a curious plan of Port Mahon is shown, which was cut out of the stone by a soldier who worked there, and who had been long a prisoner of the Spaniards. Near to this is a curiosity which should be seen; some enormous fragments of stone are so nicely balanced on a base hardly exceeding a point, that they rock with every blast, and seem ready to topple over; they are supposed to have stood thus for more than two centuries. A little beyond is the vestibule, which opens into a long gallery lined with bones. The arm, leg, and thigh bones are in front, closely and regularly piled; their uniformity relieved by rows of skulls at equal distances: behind these are thrown the smaller bones. This gallery conducts to several rooms resembling chapels, which contain numerous inscriptions; some indicating the cemetery from which each pile was removed, others being merely extracts from Scripture. Calculations differ as to the amount of bones collected into this vast charnel-house; it is certain, however, that it contains the remains of many millions of human beings. The air was formerly impregnated with a strong fetid smell, more disagreeable than dangerous; but recent improvements have introduced regular currents of the atmosphere, and nothing unpleasant is now perceived.

The caverns of the dead form decidedly one of the most curious monuments of Paris. They are now closed to the public from apprehension of a sudden inundation from the river, and it is very difficult to obtain permission to descend. Application should be made to the *Préfet de Police*, Hôtel de Ville, but there is little hope that he will acquiesce.

CEMETERIES.

TOWARDS the end of the last century, burials were prohibited within the walls of Paris as a sanitary precaution, and in 1800, a decree was issued for the enclosure of three cemeteries of a certain extent, and within one mile of the walls of Paris. Shortly after, the privilege of burying the dead was consigned to a chartered company, which now bears the name of the *Pompes Funèbres*, and two additional cemeteries were enclosed. They are now five in number, and laid out in a most picturesque style. Their monuments are elegant, costly, and generally in good taste, and many of the inscriptions are interesting. Such is their neatness, regularity, and beauty, that they are considered as public promenades to the Parisians, and the highest object of the foreigner's curiosity. On All Souls' day, whole families visit the graves of their relations, women in mourning apparel repeat the prayers for the dead over the graves, and men are seen prostrate on the ground.

THE CEMETERY OF MONTMARTRE, originally called the *Champs de Répos*, was the first established, on the suppression of the burials within the walls. It is situated but a short distance from the Outward Boulevard, at the foot of the hill of Montmartre, between the Barrière Blanche and the Barrière de Clichy. The visitor, in making his tour, should ascend the high ground on the right, which affords an enchanting view of a deep hollow beneath, in which trees, shrubs, and flowers flourish over the mouldering dead. Descending at the extremity of the lofty ground, he reaches a stone cross, having on the left a mound bearing monuments of d'Argenson, d'Aguesseau, De Ségur, and Seveste. By proceeding down one avenue and up the other, always making the stone cross the point of return, the visitor will survey all the monuments, and be frequently struck by the style and taste of epitaphs. The Jews' burial ground, near the centre, is enclosed, and contains some handsome monuments, with Hebrew

scriptions. The English visitor will frequently meet inscriptions in his native tongue to the memory of some of his own countrymen.

PÈRE LA CHAISE spreads over a spot which has been for centuries famous for the beauty of its situation. In the fourteenth century, a female devotee presented the house and grounds, then called Folie Regnault, to the community of the Jesuits. Louis XIV. being particularly attached to Père la Chaise, his confessor, made him Superior of this establishment, and it then became the focus of the Jesuitical power in France. Upon the suppression of the order it was sold, and, after passing through various hands, was at length purchased by the Préfet de la Seine, to be converted to its present purpose; in all its translations it continued to preserve the name of its celebrated Superior, which it still retains. It was consecrated a place of burial in the beginning of 1804, since which time it is calculated that upwards of 200,000 bodies have been interred there. Its extent borders on 95 acres, surrounded by a wall, and it is advantageously situated upon the slope of a hill, commanding a fine view. It surpasses all the other cemeteries either for situation or extent, or for the number and beauty of its monuments. Some of these, of large dimensions, and of elegant architecture, are in the forms of temples, sepulchral chapels, funeral vaults, pyramids, and obelisks; others present cippi, sarcophagi, columns, urns, &c. Many there are whose sole ornaments are the flowers and shrubs which kindred affection have planted over the grave, and which are tended with the greatest care by the friends of the deceased. A mouldering stone may tell the passer-by at once the lowly tenant of the grave had a name and relatives; but the blooming shrub and fragrant flower seem to issue forth a part and parcel of the once-living being, give with their opening blossoms cheering smiles to greet the *friends* whose tender care cherish these offspring of the tomb.—There are three kinds of graves,—1. The Fosses Communes, in which the poor are gratuitously buried, in coffins placed close to each

other without any intervening space ;—2. The Temporary Graves, which, on the payment of 50frs. are held for six years, but which are then revertable. Notwithstanding that monuments may have been erected over them ; the ground of temporary graves may likewise be purchased for ever, at the Mairie of the arrondissement where the deceased resided ;—3. Perpetual Graves, which are acquired by the purchase of the ground at 125frs. the square mètre, on which families may erect mausoleums at pleasure. This burial-ground is appropriated to the interment of persons dying in the 5th, 6th, 7th, 8th, and 9th arrondissements only ; except in the case of the purchase of ground for ever, when remains may be brought from any part of the kingdom.

The entrance gate stands directly opposite the Barrière d'Aulnay, in the centre of a semicircular recess ; it is ornamented on either side with cippi and funeral emblems and bears appropriate Latin inscriptions. The division to the right and left of the gate of entrance contain some tombs of eminent artists. The road to the right at the extremity of the avenue leads to the Jews' burial-ground near to which, and almost isolated, stands the picturesque and interesting Gothic monument erected to the memory of Abelard and Héloïse,* formed with materials taken from the remains of the Abbey of the Paraclete, founded by Abelard, and of which Héloïse was the first Abbess. It consists of a tomb, which really contains the ashes of the celebrated lovers, placed in the centre of a small chapel ; in form a parallelogram, fourteen feet in length eleven in breadth, and twenty-four in height ; a steep twelve feet in height rises from the centre of the roof, and four smaller ones of exquisite workmanship rise from the angles. The roof itself is supported by fourteen columns and presents on each of its four sides pediments richly and appropriately adorned. Within the chapel is the tomb of Abelard, built by Peter the Venerable, at the Priory of St. Marcel ; he is represented in an incumbent posture

* See Parrott's views of Paris and the Environs.

the head slightly inclined, and the hands joined; the statue of Héloïse is at his side. The bas reliefs round his sarcophagus represent the fathers of the church; at the angles are inscriptions relative to the origin of this monument, its removal, and its erection in the Musée des Monumens Français, from whence it was transported to its present site.

It would fill a moderate sized volume to enumerate and describe the succession of splendid monuments that excite the stranger's admiration as he traverses the various avenues of this romantic spot—a list of the persons to whom they have been erected would seem to embrace every name that has flourished in France since the era of the revolution; nor is it confined to names of French alone—English, Irish, Scotch, Spanish, and Turkish, are here and there scattered throughout; every monument of any note bears the name of the family, or the person to whom it has been erected. Among the English names are those of Winsor, to whom both England and France were indebted for the introduction of gas; the gallant Sir Sydney Smith, and many other well known English characters. Many have been erected by public subscription, as that to General Foy; or by municipal grant, as that splendid token of public esteem raised to the memory of Casimir Périer, who died minister in 1832. Solière and La Fontaine lie, in modest lowliness, side by side.

The chapel stands at the extremity of the two principal avenues, and is surmounted by a cross in white marble. From the area in front of it the prospect is splendid. No stranger visiting Paris should omit spending a day at Père la Chaise; it will amply gratify the merely curious, and afford as rich a treat to the reflective philosopher as any spot in the world.

THE CEMETERY OF VAUGIRARD, beyond the Barrière de Sèvres, is the second that was opened, and consists of a small plain surrounded by walls. Being the burial-place of the Hôtel Dieu and the inhabitants of the Faubourg St. Jacques, who are for the most part poor, it

possesses few monuments worthy of notice. A plain mural monument marks the place of rest of Hypolite Clairon, the well known actress; and near it is one to the memory of Jean François de la Harpe. This enclosure is very much neglected, and offers little attraction to strangers.

THE CEMETERY OF MONT PARNASSE, near the Barrière du Mont Parnasse, was opened in July, 1824, is about thirty acres in extent, has a neat entrance, and contains a few monuments and inscriptions worthy of notice.

THE CEMETERY OF STE. CATHERINE, within the walls, is no longer open to interments. Being situated within the immediate vicinity of indigence, there are few monuments of any attraction. The most remarkable here is an oblong tomb, surmounted by a helmet, raised to the memory of Pichegru, the conqueror of Holland.

THEATRES, EXHIBITIONS, ETC.

THE French Stage is indebted to Corneille for the redemption of Tragedy from a state of barbarism, and its advancement to a high pitch of perfection. About the year 1650, some young men, at the head of whom was Molière, undertook to form a company of itinerant actors, and erected a theatre, which was called *Théâtre Illustre*. In 1658, they performed before Louis XIV., who was so pleased with their representation, that he appointed them a gallery of the Hôtel du Petit Bourbon for a theatre. In 1660, they removed to the *Théâtre du Palais Royal*, built by Cardinal Richelieu, and assumed the title of *Troupe Royale*. Molière first introduced real characteristic Comedy. Till the reign of Louis XIV., no woman had appeared upon the stage, but female characters were per-

formed by men. Under succeeding reigns, the number of theatres was considerably increased, and the productions of Voltaire shed additional lustre on the French stage. The privileges of the early established French theatres were destroyed by the levelling Revolution, and a number of minor theatres were established, till the whole amounted to thirty, which Napoleon considering as more than adequate, he issued a decree in 1807, reducing them to eight. Other changes have since taken place, and Paris now possesses, including those of the Banlieu, five large theatres; seventeen of the second and third order; eleven cafés, with evening entertainments; and numberless exhibitions of various kinds. It is supposed that 6,000,000 francs are expended annually at theatres and exhibitions.

The arrangements previous to opening, during performance, and for the egress of the public, are the admiration of foreigners. Crowds at doors, and the rushes that disgrace the London houses, are unknown; visitors are arranged in files as they come, and await their turn under the vigilant eye of an established guard, which prevents all irregularity and inconvenience. Persons going to theatres in fiacres and cabriolets are compelled to pay the driver before starting, that he may depart the instant he has let down his company. The presence of improper characters is prevented, and the utmost circumspection in conduct is preserved. Females are not allowed to enter the pit.

THÉÂTRE FRANÇAIS,

Rue du Richelieu,

APPROPRIATED to the masterpieces of the chief dramatic writers of France in Tragedy and Comedy, stands continuous to the Palais Royal, with which it communicates by a covered gallery. It is a large square mass of building, presenting nothing striking in an architectural point of view, and was erected in 1787. The vestibule, of an elliptic form, is variously adorned with sculpture. In the centre is a fine marble statue of Voltaire, resting on a pedestal which serves as a stove. The interior of the

house is well arranged for sight and sound, and the ornaments are rich without being tasteful. The arch of the proscenium is light and elegant; the stage boxes are ornamented with Doric columns, supporting a cornice which is richly carved and gilt. There are three tiers of boxes and two galleries, the fronts of which are variously illustrated and ornamented. The pit is rendered agreeable by the addition of backs to the seats. A portion of the pit, equal to about five or six of our front rows, is divided off and accommodated with very comfortable seats; this is called the Orchestra, and forms in all French theatres the most desirable situation for regular amateurs, and also the highest in price. This theatre accommodates 1522 persons.

L'ODÉON,

Or *Second Théâtre Français*, near the Luxembourg,

Is also dedicated to the exhibition of the legitimate drama as at the former, at the same time taking rather a wider range, which embraces comic operas and pieces translated from the Italian. This house was originally built by Louis XVIII., then Monsieur, in 1775, since which time it has been twice destroyed by fire. It was, however, fully repaired in 1820, the original plan being followed as closely as possible. The exterior presents a detached building situated at the junction of seven streets, and having in front a portico formed by eight Doric columns elevated upon a platform ascended by nine steps; the whole is surrounded by a covered gallery. The interior is of an oval form, contains four tiers of boxes and three galleries. The ceiling represents a dome richly painted with arabesques, and supported by a cornice turned in arch and ornamented with sculpture and gilding upon a white ground. From the centre hangs a lustre containing one hundred burners, which has a magnificent effect. The theatre was the first in Paris into which gas was introduced; it accommodates 1800 persons, and is open every evening.

FRENCH OPERA HOUSE,

Rue Lepelletier,

CALLED *Académie Royale de Musique*. The Italian Opera, which gave rise to the introduction of operas generally, was first introduced by Cardinal Mazarin, as a political engine in his intrigues with Anne of Austria. The French Opera has been sadly bandied about from post to pillar in search of a quiet abode where it might settle down. Various had been the theatres to which it was removed, till the night of the 13th of February, 1820, when the assassination of the Duke de Berri, while leaving its fascinations, once more disturbed it. The present house, which is still only a temporary Opera House, is well situated, communicating with three streets; that of Lepelletier for carriages; Pinon for fiacres, cabriolets, &c.; and La Grange Batelière for foot-passengers. It was erected in eleven months, and opened in the summer of 1821. The principal front presents a very imposing appearance; the entrance is formed of a double vestibule, opening upon the street with seven arcades with glass doors; at each end is a projecting wing. A light awning, supported by cast-iron pillars, overhangs the entrance beneath which the carriages set down. On the first floor is a range of nine arcades which form the windows of the saloon, between which are pillars surmounted by statues of the Muses. The interior, which contains four rows of boxes, is rendered very effective by the happy combination of colours, light, and a profusion of gilding. The dome is divided into sixteen equal compartments appropriately illustrated; from its centre hangs an immense lustre, containing upwards of 200 burners, which shed a dazzling but clear light. The proscenium is ornamented on each side with three columns, and surmounted by the Royal Arms; the curtain is very beautiful. In case of fire, excellent arrangements exist for dividing the house by means of an iron curtain which descends in the centre, just over the orchestra; and a direction may also be communicated to the fire by means

of ventilators. The entertainments consist of an opera in the French language, and ballets of action with dancing, which for style and execution cannot be excelled in any part of the world. The establishment being under the direction of Government, is conducted on the most liberal and splendid scale, no regard being paid to expense; £30,000 sterling is annually given to the contractor *to help the poor man* in his undertaking. The scenes are extremely well painted, and the machinery is admirable. The nights of performance are Mondays, Wednesdays, and Fridays: the number of places 1937.

THE OPÉRA COMIQUE,

Place Favart.

THIS elegant and most charming place of entertainment was built in 1839, on the spot formerly occupied by the Italian Theatre, which was burned down in 1838. The amusements here consist of operas and musical farces, though, to speak more rationally, we should say comedies interspersed with song and concerted pieces. This is the theatre above all others typifying the French character—lively, gay, and spirit-stirring. It is the most modern of the Paris theatres, and has profited in its construction and arrangement by all the faults and inconveniences detected in others. Many of the boxes have neat saloons attached, being separated from the gaze of the house by falling curtains; they are furnished with sofas and looking-glasses; and parties may enjoy here either conversation or refreshments. The manager receives from Government a sum equal to £10,000 to assist him in giving his entertainments in the first style.

THÉÂTRE ITALIEN,

Rue Marsollier.

IT is an admitted fact, that an Italian Company has never been a good speculation in Paris, and Government subsidized the Company until this last year to the amount of 70,000frs. for a six months' season. The Company

was the best that Europe could produce, and though some changes have taken place, it yet stands high. After the destruction of the Salle Favart, the company crossed the river, and in the Odéon they gave proof of their attraction by drawing crowded houses nightly to that very distant quarter; but the talent was *too large* for the space. Since then, they have settled down to the *Ventadour*, with curtailed expenses. It is perhaps the most commodious of the Parisian theatres, and was opened to the public for the first time in 1829; its fortunes have been various. The principal front is divided into two storeys crowned with an attic, and has a very picturesque appearance. The interior, of a semicircular form, has been fitted up with very considerable taste; the saloon is magnificent, and is ornamented with busts of several celebrated French musical composers, whose operas were formerly the principal attraction of the house when it belonged to the company of the Opéra Comique. The number of places is 1720.

THE GYMNASSE DRAMATIQUE,

Boulevard Bonnes Nouvelles,

WAS erected in 1820. The plan of the house is small, but its ornamental decorations are extremely neat, and the arrangements are judicious. The performances are of the most amusing description, consisting of sprightly vaudevilles and petites comédies. This theatre was the most recherché of Paris for many years, but has lost much in the removal of Bouffé to its rival neighbour; it can accommodate 1040 persons.

THE THÉÂTRE DU VAUDEVILLE,

Place de la Bourse,

WAS burnt out from its old established quarters in 1838, since which the company have found refuge in the Théâtre de la Bourse, place de la Bourse, which had for a time opened its hospitable doors to the Comic Opera company. This small but elegant theatre is also very commodiously

arranged, and admirably constructed for sound. The company is good, and the entertainments very attractive. It holds 1200 persons.

THÉÂTRE DES VARIÉTÉS,
Boulevard Montmartre,

ONE of the choice resorts of the laughter-loving Parisians; it is extremely neat and pretty in its approach, and tasteful in its interior arrangements and decorations. The company, always choice, are celebrated for the complete finish of their performance; they are mostly actors who have played together for years, and their respective styles harmonize so admirably that the effect is striking. Bouffé, one of the greatest comedians the world ever furnished, has recently joined this theatre. The performances consist of petites comédies, interspersed with song. The number of places is 1240.

THÉÂTRE DE LA PORTE ST. MARTIN,
Boulevard St. Martin,

Is a large theatre planned and built in seventy-five days, in consequence of the sudden destruction by fire, in 1781, of the Opera, whose company played here until 1793. It is large and commodious, but claiming no attention for beauty of design or architectural ornament; the interior is rich, but heavy. The performances partake of the quality generally given to minor houses, consisting for the most part of melo-dramatic delineations of the terrific, some times enlivened by an occasional vaudeville or pantomime. In the autumn of 1822, Mr. Penley commenced an unsuccessful speculation at this theatre, having taken it for the exhibition of the English drama, assisted by a very talented company; a cabal, however, was formed against them, and the company was forced to withdraw after the second night. In the year 1826, as if to compensate our national feeling for this offence, Mr. T. P. Cooke was received in the most flattering manner, and became quite the fashion of the day. His performance of the Monster in Frankenstein for eighty successive nights saved the theatre from bankruptcy, replenished its

treasury, and for several weeks everything in Paris was
 sale green *à la Monstre*. The number of places is 1800.

L'AMBIGU COMIQUE,

Boulevard de Bondy,

OPENED in the early part of June, 1828, is a neat modern
 building, tastefully decorated, and extremely well arranged.
 The performances are melo-dramatic, with ballets, and
 occasionally a vaudeville; the scenery is extremely good,
 and celebrated for its manner of management. There are
 places for 1800 persons.

THÉÂTRE DE LA GAJETÉ,

Boulevard du Temple,

is a smaller theatre than the foregoing, but in all other
 respects similar. Some of our most popular melo-dramas
 have originally been performed at one or other of these
 houses. They are constantly frequented by the world of
 fashion from the most distant part of Paris.

THE CIRQUE OLYMPIQUE,

Boulevard du Temple, and Champs Elysées,

SIMILAR to our *Astley's*, was opened in March, 1827,
 being less than a year since the former establishment
 had been consumed by fire. The feats of horsemanship
 performed here are almost unrivalled, and the stud of
 Messrs. Franconi is a theme of praise throughout Europe.
 The Parisians are extremely fond and justly proud of this
 establishment, which is consequently well attended. The
 number of places is 1800. This theatre is only open
 during the winter months for equestrian exercises, and
 dramatic entertainments in which the horse takes an active
 part. During the summer, M. Franconi occupies a very
 costly pavilion, erected in the Champs Elysées, especially
 for the purpose of horse-riding in the ring. The build-
 ing, which presents a neat and characteristic appearance
 on the exterior, is admirably arranged internally; the
 seats are arranged in rising circles round the ring, and
 hold 6000 persons; it is very much frequented; admission,
 one franc and two francs.

PRICES OF ADMISSION TO THE PRINCIPAL THEATRES IN PARIS.

PLACES.	Op. Italien.		Opéra.		Op. Comiq.		Fringais.		Odéon.		Gymnase.		Vaudeville.		Variétés.		Pal. Roy.		Ambigu.		P. St. Mar.		Franconi.		Gaieté.	
	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.	f.	c.
1. Avant-Scene du rez-de chaus. et des prem. ..	0	0	9	0	7	50	6	50	5	0	3	0	6	0	6	0	5	0	5	0	5	0	4	0	4	0
2. — des secondes	0	0	7	50	5	0	0	3	50	0	4	5	0	4	5	0	3	50	2	50	4	0	1	25	0	0
3. Balcon des premières	10	0	7	50	6	0	6	60	5	0	5	0	5	0	5	0	5	0	2	0	2	50	2	0	0	0
4. Stalles de balcon.....	10	0	0	0	6	0	6	60	0	0	5	0	5	0	5	0	5	0	2	50	0	0	0	2	50	0
5. — d'orchestre	10	0	7	50	5	0	6	60	2	0	4	0	5	0	3	50	4	0	2	50	2	50	0	0	2	50
6. — de première galerie	0	0	7	50	5	0	0	0	0	0	0	4	0	4	0	3	0	2	50	0	4	0	0	0	0	0
7. Loges de première galerie	0	0	0	0	6	0	6	60	3	0	0	5	0	5	0	5	0	0	0	0	0	0	0	0	0	0
8. Premières loges de face	10	0	9	0	6	0	6	60	3	50	5	0	4	50	5	0	4	90	3	50	3	0	3	0	0	0
9. — de côté	10	0	6	0	4	5	0	0	2	25	0	3	0	2	50	2	50	2	50	2	0	2	0	2	0	0
10. Deuxièmes loges de face	10	0	7	50	2	50	4	0	2	50	2	25	3	50	0	0	0	2	50	1	25	0	0	2	0	0
11. — de côté	7	50	5	0	2	0	2	0	1	75	0	0	2	50	0	0	0	2	50	0	0	0	0	0	0	0
12. Baignoires de face	10	0	0	0	5	0	6	60	5	0	4	0	5	0	0	2	50	2	50	2	50	0	0	2	25	0
13. — de côté	7	50	6	0	5	0	0	0	2	0	0	4	0	2	50	0	0	2	50	0	0	0	0	0	0	0
14. Orchestre	10	0	7	50	5	0	5	0	3	0	4	0	5	0	3	50	4	0	2	0	2	0	0	1	50	0
15. Première galerie	0	0	7	50	5	0	5	0	2	50	3	75	4	0	3	50	3	0	2	0	2	0	1	50	1	75
16. Troisièmes loges de face et cintre	6	0	5	0	0	2	75	1	50	1	25	0	0	2	0	2	0	0	0	1	50	0	0	0	0	0
17. Deuxième galerie	0	0	0	0	3	0	3	0	0	1	0	1	0	1	0	1	50	2	50	1	50	0	75	1	25	1
18. Parterre.....	3	60	3	60	2	50	2	20	1	25	1	50	1	50	1	50	1	25	1	25	1	25	0	0	1	0

Note.—1, 2. Stage Boxes.—3. Seats in front of first row.—4, 5, 6. Stalls.—7. Boxes level with First Gallery.—8. Front Boxes.—9. Side Boxes, right and left.—10, 11. Second Tier ditto.—12, 13. Front and Side Pit Boxes.—14. The first three benches of the Pit, separated from the rest.—15. First Gallery.—16. Third Tier of Boxes, front and side.—17. Second Gallery.—18. Pit.

Théâtre des Folies Dramatiques, Boulevard du Temple, is a modern edifice, erected in 1830, on the site of the old Ambigu Comique, which was destroyed by fire, for the exhibition of slack and tight-rope dancing, with an occasional pantomime.

Théâtre de M. Comte, passage Choiseul, a small but neat theatre, where everything is in very good taste. The performances consist of vaudevilles, farces, &c., in which the actors are children, with occasionally sleight-of-hand tricks and ventriloquism, to give variety to the entertainment. The performance commences at six; admittance, from one to five francs. M. Comte undertakes to give representations at private houses either in Paris or its environs, for which he provides stage, scenery, &c.

Théâtre des Délassements Comiques, Boulevard du Temple, for farces and light singing pieces.

Théâtre Beaumarchais, Boulevard Beaumarchais, of recent construction, and containing 1200 seats. The entertainments are farces, vaudevilles, and horror-striking melo-dramas.

Théâtre Saint Marcel, rue Pascal, same as the preceding in the entertainments.

Théâtre du Panthéon, rue St. Jacques, formerly a church. The performances are varied, but of the same quality as the foregoing.

Théâtre du Luxembourg, rue de Fleurus, same kind as preceding.

Théâtre des Funambules, Boulevard du Temple, for pantomimes and rope dancing.

Théâtre Seraphin, 121, Palais Royal, a kind of puppet-show.

There are besides those already detailed, six theatres on the outside of the Octroi wall, where the class of performance is varied, but mostly furnished with actors from among the candidates for histrionic glory. As these theatres are generally in populous neighbourhoods, and at some distance from any other place of entertainment,

they are well frequented. There are no restrictions on the nature of the performance. They are, the *Théâtre Montmartre*, at Montmartre; the *Théâtre de Belleville*, by the Barrière de la Courtille; the *Théâtre du Mont Parnasse*, near the Barrière du Mont Parnasse; *Théâtre des Batignolles*, near the Barrière de Clichy; the *Théâtre de Grenelle*, at Grenelle; and the *Théâtre des Thermes*, beyond the Barrière du Roule.

NIGHTLY CONCERT, rue Vivienne, Salle Musard.

GUINGUETTES and Dancing Houses are plentiful in and about Paris. *Ranelagh*, *the Prado*, and *Le Chaumière* are the most celebrated; though not schools of manners nor refined behaviour, yet nothing absolutely indecent takes place there. The atmosphere is dangerous, and should be avoided by the prudent youth.

COMBATS DES ANIMAUX. We mention merely to censure this exhibition; we trust it need not be pointed out; it is of the most heartless and unfeeling description, and chiefly takes place on Sundays or fête days. The most savage brutality reigns in the minds and hearts of those who can take delight in such scenes, or who can even witness them without pain.

THE DIORAMA,

Boulevard St. Martin,

Is among the most pleasing exhibitions in Paris. It has been brought to its present highly improved state by MM. Daguerre and Bouton. The paintings, the dimensions of which are 80 feet by 45, are seen in perspective, and the optical illusion produced is such, that the spectator cannot possibly say at what distance he is placed from the object on which he looks. The amphitheatre is movable, and made to revolve with the spectator at intervals of about a quarter of an hour, so that when one painting is withdrawn, another is brought forward. After being exhibited for some time in Paris, the paintings are frequently sent to London to the well-known establishment of the same kind in the Regent's Park.

THE PANORAMA, Champs Elysées, is similar to the well-known exhibitions of the same name in London.

THE NAVALORAMA, place de la Concorde, is a panorama of naval views, in which the vessels and water appear in motion. It will be found deserving of a visit.

THE SALON DE FIGURES, 54, and 88, Boulevard du Temple, is an exhibition of wax-work figures of celebrated characters, many of which are well executed.

PASSAGES

THESE are a species of Bazaar of recent introduction, and now so numerous as to render them objects of utility to the pedestrian, as well as agreeable lounges for the curious. The original introduction was occasioned by speculation to open thoroughfares to particular places, where no streets existed. The intervening houses being purchased, a passage was opened, well roofed in with glass, affording sufficiency of light from above, and containing a line of shops on either side. The *Passage des Panoramas* was one of the first, and at the period of its opening it led by a short and agreeable way to the temporary Exchange. The concourse of passers through became immense; the consequence was, the shops were soon taken, and they in their turn became so celebrated, that they increased the throng. They are now to be met with in all directions, offering a pleasant shelter either from the sun or the rain.

THE PASSAGE COLBERT, communicating with the rue Vivienne, and the rue Neuve des Petits Champs, is at once the handsomest and most convenient of these thoroughfares; indeed, it is the only one that has any pretensions to architectural beauty, and is moreover built on a novel plan. Two handsome galleries leading off at right angles meet in a spacious rotunda; they are of different lengths, and divided into arcades, the separation being marked by handsome Corinthian columns. Each arcade is occupied by one or other of those trades that cater to the wants of the great majority; over the shops are two storeys, each presenting a different order of ornament. The Rotunda is a strikingly beautiful area of

great dimensions, lighted by a bold skylight of iron frame-work thrown over the whole surface ; in the centre is a bronze pillar of curious workmanship, elevated on a pedestal, and surmounted by a globe bearing four round dials, each of which marks the varying hour. There is music here every evening.*

The **PASSAGE DES PANORAMAS** is the next in importance, and though much fallen from its greatness of former years, yet is still celebrated for several houses that have acquired a great reputation ; and its proximity to the most crowded part of the Boulevards insures it plenty of company. It is much narrower than the preceding.

The **PASSAGE CHOISEUL** is next in importance, leading from the rue Neuve des Petits Champs to the rue Neuve St. Augustin ; the shops are well stocked, and the goods well chosen.

There are altogether about twenty of these passages.

PUBLIC GARDENS FOR DANCING AND MUSIC

ARE disappearing from Paris altogether, and in all probability the railroads are partly the cause ; as the usual frequenters of such places were mostly those occupied very closely through the week, who now prefer going a distance from town for the sake of fresh air ; they find their dance just the same at most of the environs. *Beaujon* is built upon ; *Tivoli* has been sold, and streets marked out over grounds that still bear the impress of its late votaries ; places called *guinguettes* have succeeded to the honours of their more aristocratic gardens.—They are small houses of refreshment in the environs of Paris, immediately outside the barriers, and boasting the luxury of a garden. Wine is sold here at very moderate prices, being free from duty ; when an orchestra and ball-room are added to the establishment, they are denominated *Bastringues*. In these houses, the lower classes of Paris are to be seen in their natural characters ; which to most

* Nearly opposite this clock is the British Repository of Arts referred to in the note of page 47.

inds will be extremely favourable.—Numbers without confusion, enjoyment with moderation, politeness without ceremony, the greatest hilarity without disturbance, reign throughout; wine that might grace a city feast, and music and dancing that if equalled is never surpassed in public assemblies of this class. The principal are

Jardin de la Gaïeté, Barrière du Maine.
 Elysée Montmartre, Barrière Rochechouart.
 Salon Desnoyez, Barrière de la Courtille.
 Hermitage, On the Hill of Montmartre.
 Ile d'Amour, Belleville.
 Salon du Feu de la Vestale, Boulevard de l'Hôpital.
 La Chaumière, Boulevard Mont Parnasse.

At Belleville and Montrouge almost all the houses are guinguettes.

HORSE RACES,

recent addition to the amusements of the metropolis, take place annually in May and September, in the Champs Mars, previously to which the regulations and conditions are published by authority. Private matches are frequently run in the Bois de Boulogne.

SKATING

very much practised in winter. The places most frequented are the Bassin de la Villette; Canal St. Martin; the Octagonal Basin in the Tuileries gardens; the Gare la Bastille; and the Gare Faubourg St. Jacques.

PUBLIC FÊTES

are held in the Champs Elysées, and the avenue leading to the Barrière du Trône; they generally take place in the event of any extraordinary occurrence, and are made known by proclamation. In the different areas are rope-dancers, jugglers, orchestras for those inclined to enjoy a dance; *mats de cocagnes*, which is a favourite sport for the lookers-on, consisting of a high mast having at its summit a hoop, from which hang several prizes, such as silver forks and spoons, watches, and other tempting

things; the pole is soaped all the way up, and the fun consists in the efforts of the various candidates to reach the prizes; and stages for dramatic entertainments. All these pleasures are enjoyed gratis by a moving public; there is no favour, nor exception, nor distinction; all the world is invited, and on a fine day one could almost be persuaded that at least *all Paris* was present. In the evening, the avenues and walks, as also the gardens of the Tuileries, are brilliantly illuminated; fire-works on a very liberal scale are let off on commanding positions, and are really very magnificent. The multitude thus brought together is immense, yet few quarrels ensue, and in general the greatest order and good humour prevail. Formerly, on these occasions a number of booths were erected in the avenue of the Champs Elysées, from which provisions in various forms, of bread, fowl, sausages, &c., were thrown among the scrambling crowd, and wine barrels were set freely to run; but as on these occasions it was found that strength had an undue influence on the proportions, the practice has been changed, and now the same quantity is distributed among the families of the poor. An annual fête is held in commemoration of the late Revolution, and lasts through the three days of the 27th, 28th, and 29th of July.

THE CARNIVAL, shorn of its honours, is not what it was fifty years ago; it takes place in the fifteen days before Ash Wednesday, but the principal days are the Shrove Tuesday, and the preceding Sunday and Monday.

Numbers of persons in disguise and masked, and exhibiting every species of innocent folly, parade the streets, gardens, and Boulevards, or intervisit with one another, when the pleasure consists in successfully bantering parties with whom they are well acquainted, without permitting them to discover who the secret tormentor is. Considerable displays of wit take place at the Balls, to which the maskers repair in the evening, where the pleasures of the dance form an agreeable relief to the jeu d'esprit. These Balls, many of which are given in the different theatres, the pit being covered over on a level with the stage, to form

a *salle de danse*, are worthy of a visit even from those who do not choose to mingle in the festivities.

Private parties may engage boxes for the purpose of witnessing the proceedings at their ease, and will be much amused. The variety of the costume, the gaiety of the crowd, the wit and humour which play around them, together with the lights and dancing, form a fund of entertainment. The best balls are at the opera-house, and take place at midnight; but there are others in all parts of the city, and each class and quarter has its own special favourite.

GAMING HOUSES

ARE completely abolished by law, and the greatest vigilance is exerted to prevent clandestine play; as yet it has been found difficult to eradicate the evil entirely; it is even strange to see the bold perseverance of some old offenders, for even now there are numerous tables kept by ladies, to which persons on very trifling introductions are admitted to dinner at a moderate price; in the evening *écarté* and other games are introduced. There is also a more dangerous class of houses, kept by ladies supposed to be widows, who send cards of invitation for *soirées* to all those whom the most trifling claim can countenance; of course, men of the gayest characters are always preferred; on arriving at the enchanting scene, every charm is played off to fascinate; ladies, whose personal charms are their only recommendation, are selected and invited also, to give to the scene all the appearance of a social party. Cards, music, and dancing, form the entertainment of the evening. The greatest caution should be observed by visitors, as, notwithstanding the apparent respectability and agreeable manners of the company, the danger is considerably greater than prudence permits us to mention.

PUBLIC WALKS.

THE promenades of Paris are numerous; they surround and intersect the city at every point, and welcome to us

they are, meet them where we may; nothing can exceed the beauty of some, and the life and bustle of all cannot be surpassed. The *Champs Elysées* may be considered the chief both for extent and attraction; their length from the place de la Concorde to the *Rond Point*, midway in the avenue de Neuilly is 960 yards, their breadth at the eastern extremity is 380 yards, and at the western extremity 700 yards. They are divided by the avenue de Neuilly, which is indeed considered as part of them, and the axis of which is the same as that of the grand walk of the garden of the Tuileries. This avenue, planted with trees forming double walks on either side, is prolonged in a straight line to the Barrière, and thence to the Bridge of Neuilly. It is difficult to conceive a more lively scene than this walk affords on a fine evening, and more particularly on a Sunday; gaiety of every description is going on, and almost every possible sound vibrates on the ear. An annual display takes place called *Longchamps*, commencing at the entrance of the Champs Elysées, and continuing on through the Bois de Boulogne and back again, on the Wednesday, Thursday, and Friday of Passion-Week. The origin was devotion, and the end is folly. Formerly, the nuns of the Abbaye of Longchamps, founded by a sister of St. Louis, went in procession to a neighbouring shrine to chaunt the *Tenebræ*; the Royal Family, with the attendants of the Court, were in the habit of joining the procession; this induced the sycophants and court-flies to swell the cavalcade, and they in their turn were equally followed by the votaries of fashionable notoriety. In course of time the convent was suppressed; but, though the object ceased, such was the force of custom that the annual cavalcade took place at the usual time. The number of equipages still seen is very considerable; they proceed at foot-pace up the road on one side, and back again on the other; the privilege of using the centre of the road is reserved for the Royal equipages, those of the ministers, high officers of state, foreign ambassadors, the peers, and other high personages. The summer fashions are generally decided on according

to the prevalence of the greatest novelties exhibited here.

The *Tuileries*, the *Luxembourg*, the *Palais Royal*, have been already described.

The BOULEVARDS form the most frequented walk, being within reach of the greater number. The *Boulevard Italien* is the most fashionable. In fine weather, loungers of both sexes repose themselves on chairs, hired for two sous each, and ranged along on either side of the pathway, leaving an opening in the centre for the stream of pedestrians. The commoner people prefer the *Boulevard du Temple*, where marionettes, rope-dancing, mountebanks, and musicians are always ready to amuse them. On Sunday evenings this spot resembles a fair; musicians, flower-girls, and tumblers alternately succeed each other, and reap a rich harvest in the number of trifling contributions bestowed upon them. The scenes of all thenorthern Boulevards are not less amusing in the evening. They are well lighted, and thousands of persons going to and from the theatres and coffee-houses, which are numerous, or lounging about for diversion, keep up the bustle and animation. The Boulevards on the southern side of the river offer a very different aspect—no crowds, no noise—all is still, silent, and solitary; the soft eloquence of love is uninterrupted, and the inspired votary of the muses may ruminate with profit.

The BOIS DE BOULOGNE, though at a distance of a full mile from the Exterior Boulevard, may be properly considered a part of Paris, as much as Kensington Gardens are of London. Being the fashionable drive and promenade of the Parisians previously to the Revolution, it consisted of a splendid grove intersected with walks and drives, and many of the oaks and elms were of great antiquity. Some of these disappeared in the early part of the troubles of 1789; the remainder were felled to construct palisades for the barriers of Paris, at the approach of the Allied Armies in 1814. In 1815, the British troops under the command of the Duke of Wellington, established their camp here, and a kind of

town formed of foliage succeeded to the remnant of a grove. It has since been replanted, and presents now the appearance of a rich and extensive shrubbery. It may be considered the Hyde Park of Paris, where the most splendid equipages and finest horses of the capital are displayed. This place has been for ages, and still is celebrated as the rendezvous of those whom a mistaken notion of insulted honour leads to thirst for the blood of their fellow-creatures, and has been fatal to many thousands, foreigners as well as natives.

The **PARC DE MONCEAUX**, a plantation in the English style, now forms a portion of the domain of the Crown. The buildings were erected in 1778 for the Duke de Chartres. At the accession of Napoleon, it became the residence of Cambacères; and at the Restoration it again reverted to his present Majesty, then Duke of Orleans. The garden, ornamented with Gothic grottoes, Greek ruins, &c., deserves the attention of the traveller, who may obtain admission by application on Thursdays and Sundays.

THE BARRIÈRES.—The extensive system of smuggling which prevailed in the reign of Louis XVI., was the cause of the erection of the walls which now surround Paris. The prodigal Minister Calonne charged the architect with the construction of elegant edifices for the collectors of the revenue at the barriers, in order that strangers entering the capital might be impressed with its magnificence.

The total extent of this wall is 26,778 yards, having 50 gates or Barrières, bearing different names. We would recommend the traveller to make the tour of the barriers, some of which he will find merit his attention, particularly those of de Neuilly, du Trône, St. Martin, de Rochechouart, d'Italie, de Bercy, de Reuilly, de la Chopinette, de Passy, d'Enfer, and de l'Oursine.

THE ROYAL MUSEUM,

Louvre,

Is divided into several departments, namely, Sculpture, Antiquities, Paintings, and Drawings. We cannot be expected to detail the splendour of its contents ; suffice it to say, it affords a rich treat for many days to the connoisseur or the amateur, be their tastes ever so exquisite.

The Grand Gallery, which connects the Palace of the Louvre with that of the Tuileries, was formed into a Museum by a decree of the National Convention, and opened as such in August, 1794, when it contained upwards of 500 paintings by the great masters of different schools, and bronzes, vases, and other objects of curiosity. In the years 1797, 1798, 1799, 1800, and 1801, pictures were added which conquest had wrested from many of the richest collections of the Continent ; and this Gallery was opened to the public with an exhibition of a first-rate order, consisting of 1224 pictures, all chef d'œuvres, for none but master-pieces were admitted. During the ascendancy of Napoleon, the Gallery of the Louvre was the pride of the Parisians, the envy of all nations, and the resort of the *cognoscenti* from all corners of the world ; upon his downfall, most of the richest specimens were claimed by the respective courts from which they had been openly purloined, and restored ; the vacancies thus occasioned were speedily filled up from the Luxembourg and other collections. The paintings which adorned the numerous churches that were despoiled in the reign of anarchy, here found an asylum ; and every department of France has contributed something to render this Gallery an interesting and valuable museum. The grand staircase leading to the Gallery was constructed by Fontaine ; it is decorated with twenty-two Doric columns of Flanders marble, and presents three arches, of which that in the centre rests on four columns, and those of the sides on pilasters. It is richly ornamented with statues, vases, military trophies, and bas reliefs ; the latter representing

the Fine Arts. The ceilings are adorned with paintings by Abel de Pujol and Meynier. The first room is devoted to some of the earlier specimens of the arts, previous to, and bordering on the period termed the *renaissance*; it serves as an ante-chamber to the Grand Saloon, one of the finest rooms in Europe for its especial purpose, and containing rich gems on a large scale; particularly the celebrated *Noces de Cana*, by Paul Veronese, and its worthy companion, the *Madeleine at the Feet of our Saviour*. From this apartment issue in one corner the Grand Gallery, and at the other a temporary Gallery, containing some fine specimens of tapestry.

The *Grand Gallery* consists of a single room, 1335 feet in length, which receives light by windows and skylights. It is formed into nine divisions by arches, each of which rests on four Corinthian columns of rare marbles, between which are vases of porphyry and alabaster, busts, &c. The first three divisions are devoted to the French school; the next three to the German, Flemish, and Dutch; and the last three to the Italian and Spanish. At the extremity is a door which leads into the Palace of the Tuileries. This part is ornamented with twenty-four columns of different orders, which afford a noble bound to the perspective. Busts of the most distinguished artists, whose works adorn its walls, are distributed through the Gallery, which now contains 1350 paintings.

On returning from the Grand Gallery, the door on the opposite side of the Square Saloon leads into the *Gallery of Apollo*, so called from the subject painted on the ceiling. This Gallery leads into a handsome circular room, with a beautifully variegated pavement, some fine specimens of stained glass, and busts of celebrated painters and sculptors. Passing through, the stranger enters a handsome square room, in which is a fine full-length portrait of Louis Philippe, a silver statue of Henry IV. when a lad, and a great variety of jewelled curiosities of immense value. The next room of importance is that containing a copy of Raphael's fine fresco of *The School of Athens*, and other choice specimens of his inimitable

talent. This room leads to two suites of rooms, each worthy of a day's inspection, and running parallel with each other,—the one called the *Galerie Française*, and the other containing the Grecian and Egyptian Museum; the first does not enjoy the reputation it merits, from a prejudice arising from the coldness of the French school of the present day, and from another circumstance which has been remarked by observers, but which few will admit—that it is generally the last part of the Louvre which is visited; satiety in some, weariness in others, and the want of fashion in favour of French art gains for this suite of rooms a listless admiration, or a hasty survey. We strongly recommend the *Galerie Française* to be examined after a pause, when the mind has had time to repose from the strong claims to admiration that the rest of the Museum possesses. We would particularly draw attention to the paintings on the ceilings.

The *Greek and Egyptian* suite is a mine of wealth drawn from the most remarkable scenes of ancient refinement; Etruria, Greece, Sicily, Pompeii, Herculaneum, and Egypt have contributed their choicest treasures, and the north of Italy has also added porcelains, and glass of countless value. All these riches are distributed in various rooms, of which the paintings and ornaments are appropriate to the objects ranged around. There are also a vast quantity of Roman antiquities, and curious remnants of the Middle Ages, ranged and classed according to their origin, ages, and analogies. In one of the rooms is a fine collection of French and Italian enamels. The ceilings are all beautifully painted, and the subjects are of the liveliest interest.

After leaving this suite of rooms the visitor is led to the State Apartments, formerly occupied by Henry IV.; his Bedchamber, with some fine tapestry, and richly carved oak; the Saloon, &c. Next in succession is the *Spanish Gallery*, containing about 500 fine specimens of the southern art, collected by Baron Taylor, who was sent into Spain in 1836 specially for the purpose, by the liberality of the present monarch.

Next in importance is the suite of rooms occupied by original designs of the masters of all ages. There are said to be about 700 drawings by Italian artists, 220 Dutch and Flemish, 370 of the French schools, and several of Spanish artists; they are so well arranged in glass cases that every one may be carefully examined with ease. The ceilings in these rooms are likewise of great merit.

The Galerie Standish, so called after an English gentleman of that name, who bequeathed his pictures and library to the King of the French. The collection of paintings contains some few good specimens, but the Library is very valuable.

The Marine Museum occupies a number of rooms on the second floor, and is highly interesting. It contains models of vessels rigged and unrigged, and in every possible stage of construction; plans in relief of the sea-ports and naval arsenals of France; ancient armour, curiosities from the South Seas, and other places. In one room is assembled a great variety of the implements of savage life; and in the centre of the same room are arranged the objects found by Captains Dillon and Dumont d'Urville, near the Ile Malicolo, at the spot where the daring La Perouse and his unfortunate companions perished.

The Musée des Antiques is on the ground floor, in the apartments anciently inhabited by Anne of Austria; at the extreme end, near the river, is the *Salle de Diane*, adorned with a celebrated statue of that chaste divinity. This fine collection is of recent date, being opened by Napoleon in the early years of the present century. It contains about 240 statues, 230 busts, 215 bas reliefs, and very great varieties of vases, candelabra, altars, &c. *The Hall of the Caryatides* owes its name to the colossal caryatides by Jean Goujon, which support a tribune at one of its extremities; they resemble those of the Temple of Erictheus at Athens. It was constructed in the reign of Henry II. During the regency of Catherine de Medicis, it was used for theatrical representations. The

ceiling is ornamented with sculpture, and supported by fluted columns of the Composite order; the bas reliefs upon the tribune are by Benvenuto Cellini, who executed them in the time of Francis I., as an ornament for one of the rooms of the palace of Fontainebleau. The fine bronze door below the tribune dates from the sixteenth century; the bas reliefs which decorate it are by Andrea Riccio. Facing the tribune is a chimney-piece of exquisite workmanship, decorated with statues attributed to Goujon. Most of the rooms are adorned with columns of porphyry, alabaster, Egyptian, and other costly marble; and the pavement of some is very beautiful. Catalogues of the contents of the several collections are sold at the entrance, and persons will find it both convenient, entertaining, and a great economy of time to be possessed of one. The Royal Museum in all its various departments is open to the public at large on Sundays; strangers are admitted every day (Monday excepted) on exhibiting their passports. The entrance on week days is to the left of the grand entrance by the porter's lodge. Artists are admitted to study and to copy the paintings, by addressing a request to that effect to *Monsieur le Directeur des Musées Royaux*.

THE MUSEUM OF NATURAL HISTORY,

Jardin des Plantes.

LOUIS XIII. founded the *Jardin des Plantes* in 1626. Several distinguished men contributed greatly to its prosperity previously to the appointment of Buffon in 1739; that celebrated naturalist devoted himself with persevering zeal to its interests. At the Revolution, its utility in the culture of medicinal plants alone saved it from the general destruction which then befel all public property. When Buonaparte was placed at the head of affairs, he enlarged the Garden, and made arrangements for the improvement of the Museum. In 1814, when the Allies entered Paris, a body of Prussians were about to take up their quarters in the Garden, which was fortunately prevented by the commander of the squadron,

who had sense enough to save his countrymen a stigma that would have handed them down to posterity amid the curses of science. Since the Restoration, the Museum has been improved and enlarged; considerable collections have been added to its riches; and travellers are still sent to distant regions to examine their natural productions.

This noble establishment consists of a Botanical Garden; galleries, in which are scientifically-arranged collections belonging to the three races; a Menagerie of living animals; a Library of Natural History; and an Amphitheatre, with laboratories, &c., for Public Lectures connected with Natural History; permission to attend which is obtained by application at the *Bureau de l'Administration*. The lectures are delivered in the Amphitheatre, in the Galleries of Natural History, the Botanical Garden, and in the country.

The Garden.—Upon arriving at the gate by the Quai St. Bernard, the Cabinet of Natural History is seen at the opposite extremity of the Garden. On the right and left are fine avenues of lime trees; and beyond these, on the right, the Menagerie, extending to the rue de Seine; on the left are forest trees bordering the rue de Buffon. This Garden covers more than a hundred acres of ground, and contains every plant that can be reared in France, either naturally or by artificial means. One enclosure is filled with every specimen of shrub that is capable of being made to form a fence; and in another are specimens of all the various modes of training fruit and other kind of trees; both of which are peculiarly interesting. Here a tree is made to resemble a large basin; another is made to look like an umbrella; and a third like a lady's fan. In one enclosure are collected together the various specimens of all culinary vegetables, which occupy no small space; near to which are specimens of the various fruit-trees which France and its neighbouring kingdoms can boast.

In addition to these there are extensive green-houses and hot-houses, filled with many thousands of the choicest plants. Many of them are extremely curious,

among which are the bread-fruit, the coffee-plant, and the sugar-cane. In the rear of the Garden is the Orangery, the walls of which are covered with curious climbing plants. On leaving the Orangery we find ourselves near a slope conducting to two hills, one of which is called the Labyrinth, from its numerous intricate paths. On the ascent is a cedar of Lebanon, which spreads its branches at the foot of the Labyrinth, and with its offspring supplies the pleasure-grounds of France. Ascending by the winding, we arrive at an elegant pavilion, from whence is a most magnificent view in the direction of Vincennes. On the eastern slope is a small enclosure, in the centre of which a simple granite column marks the grave of Daubenton. In descending the hill on the north, a beautiful maple may be noticed, and below it the largest plane-tree in Paris.

The Menagerie, 458 yards in length, communicates with the Garden by three principal entrances. The space appropriated to tame animals, which walk about at liberty, is divided into seventeen enclosures, encircling the edifice called the Rotunda. These parks or enclosures are subdivided into compartments, each terminated by one side of a building, into which the animals retire at will during the day, and are shut up at night. The wild animals are numerous, and all appear very much at their ease; they are surrounded by everything that can be devised to render their captivity as little irksome as possible; around them grow trees of their own country, and beneath their feet springs the herbage of which they are most fond. The Rotunda is flanked with fine pavilions, to each of which is attached a portion of the enclosure which surrounds the edifice. In these enclosures, which are strongly separated from each other, roam at liberty the Asiatic elephant, the African elephant, the giraffe, the bison, the dromedary, the camel, the Indian ox, the quagga, or small horse of the Cape of Good Hope, &c. The Pheasant-house is an elegant semi-circular building, where dwell the blue-crested Panxi, the South American Kocco, gold and silver pheasants of China, and many

other rare birds. The volery, for birds of prey, contains the condor from Peru, the king of the vultures, the eagle, the gyapate of the Alps, kites, &c. The monkey cages are beyond the enclosure of the Menagerie; their number is ever varying, the variety in species is curious, and their gambols are very amusing. Towards the west is situated a park inhabited by the Corsican musimon, a species of sheep covered with hair; the African sheep, the murvant, with very long legs; and other curious domestic animals. Continuing towards the Green-house we reach a park with three divisions, towards the extremity of which is a building resembling a ruin; two compartments are occupied by various animals, including the Alpine buck. In the third is a basin for swans, geese of various species, and ducks. To the south of this park, we see another more elongated, extending from the Green-house to the Rotunda, divided into five compartments, each appropriated to different species of animals—goats, sheep, deer, &c. In front of one of the parks are three deep paved courts with cells, where bears afford much amusement to the public; the Polar bear is indulged with a fountain of water. Ere we conclude this department, we must not omit to mention the camel, who takes his repose on a bed of sand; this animal is made useful to the gardens which he serves to embellish, by raising all the water used for these extensive grounds.

Cabinet of Natural History.—The building which contains this most splendid museum is 390 feet in length, divided into twelve rooms, seven on the first floor, and five on the second. The first floor is devoted to geology, mineralogy, and the collection of reptiles and fishes; the second is occupied by the quadrupeds, birds, insects, shells, &c.

The Geological Collection contains the remains of vegetables and invertebrated animals, which are found in a great number of strata. They almost all belong to lost species, and are classed according to the date of the formations in which they are found; the greater number are accompanied by a portion of the rock which contained

them. The fossil remains are very curious; they include the teeth and bones of horses, elephants, the rhinoceros, the hippopotamus, and other animals; some are remarkable for having been found in digging the Canal de l'Ourcq. One extraordinary specimen is part of the tusk of an elephant found near Rome, which from its size might easily be taken for the trunk of a tree. Some hair, with a portion of the skin of the antediluvian elephant that was found in the ice at the mouth of the river Lena, is preserved here as a very interesting specimen of that animal, which at the time it was discovered, had still its flesh and skin on. Here are also preserved, a beautiful Mosaic table, formed of marble found in Spain; a mass of meteoric iron, of immense size, that fell in the south of France; and a series of the strata which form the Environs of Paris.

The Collection of Minerals occupies five departments, and may be said to form the richest and most complete cabinet of any capital in the world. The first room contains the earths and stones; many of the calcareous spars, gems, and quartz crystals, are extremely beautiful. The ores, which occupy another room, make a most superb display, among which should be noticed a massive piece of virgin gold from Peru, weighing $16\frac{1}{4}$ ounces. This department of the museum was greatly enriched, in 1825, by a present from Charles X. of a fine mineralogical collection, purchased by the Civil List for £15,000, to which the extensive cabinet formed at the Mint by Professor Sage has since been added. Two other apartments on this floor belong to the Museum of Zoology, containing the reptile and fish tribes.

The Long Gallery on the second floor is occupied by quadrupeds and birds preserved in a most admirable manner. Some of the animals and a few of the birds are unique; they were introduced to the knowledge of Europeans by distinguished travellers. Few animals are wanting in the series of quadrupeds and birds; of monkeys alone there are at least 200 specimens, and often more of a single family of birds. To mention even the

more curious objects would occupy too much time and space ; we shall only add, that the collection is complete and curious, embracing the camelopard brought from Africa by Vaillant ; an enormous whale caught on the coast of France ; Roman cattle, elks, dromedaries, &c. The Empress Josephine contributed many curious specimens. A regular arrangement of the whole adds considerably to its interest and value. In different parts of the Gallery are busts of Tournefort, Linnæus, Adenson, Daubenton, and Fourcroy.

The insects principally occupy large cases in the centre of the Gallery, where is likewise a pleasing arrangement of the eggs and nests of most species of birds, and a beautiful assortment of corals and other marine productions. Among the insects, after the splendid papilios and sphinxes are glanced at, may be seen a series of silk-worms ; near them are the gall-nuts ; and wood pierced or formed by insects.

At the period of the Restoration, when foreign cities claimed restitution of their plundered treasures, there was reason to fear that the Museum would be deprived of many of its most valuable curiosities ; fortunately, however, an amicable adjustment of claims took place, and equivalents were received in lieu of such specimens as did not afford duplicates.

The Cabinet of Comparative Anatomy was originally founded by Daubenton, but newly arranged and much increased by the late Baron Cuvier, to whose indefatigable industry and exertions it is very much indebted. It is intended ultimately to contain a skeleton of every known animal, with a complete set of the bones of each separated, that they may more easily be compared with those of other species.

In the first of the public rooms are the Mummies and skeletons of the human species ; among the least pleasing sights, an Egyptian mummy, disengaged from its coffin and wrappers, is dry, dark, and brown, with the thighs and arms almost exhausted of flesh ; there are male and female mummies of the *Guanches*, the ancient inhabitants

of Teneriffe, white and distorted. A mummy of the ancient Gauls is marked as having been found near Rions, and a few heads of New Zealanders with their tattooed skin dried on them. Among the skeletons are those of the Hottentot Venus, and of the assassin of General Kleber, who held for a short time the chief command of the French army in Egypt. An extensive series of human heads illustrates the diseases to which they are subject. The skeletons which follow, and of which there are a great number, are all clean, and comprehend the greater number of quadrupeds. There is here also, a model in wax of a woman whose bones had become so soft that they were all distorted; a series of foetal skeletons shows the growth from the first month of conception to the birth. On the shelves on one side are human skulls, from one day to a hundred years old, and on the other side are ranged skulls remarkable for their conformation. Here also may be seen the combinations and forms of bones which nature has employed, to unite strength with activity, as in the tiger and the lion, or impart swiftness to the horse or the antelope. The skeletons of birds are not so numerous as those of quadrupeds. There are many of the amphibia, and four crocodiles, near to one of which is a pair of bracelets found in the stomach of one, which must have belonged to an Indian woman. The skeletons of the reptiles, such as lizards, serpents, toads, frogs, and salamanders, and a great number of species of fish, occupy the cases in the fifth room.

The wax preparations of fishes and shell-fish follow, constructed with the nicest art, and displaying the true colours and positions of animals which it is impossible to preserve. In one case, the anatomy of an egg is displayed in twenty-four preparations, from the appearance of the first speck of life, to the chicken bursting from its shell. Finally, we are introduced to a room containing a series of monstrosities and foetus of different ages. The wax preparations are of great beauty, embracing all parts of the human system, so that some ideas may be formed of anatomy, without the disgust attending dissections. A

child reclines on a silken couch; a lady and child are placed on an ornamented sofa, giving to this science all the attractions of which it is susceptible.

The Library occupies a separate building, contiguous to the railing which separates the Garden from the court. It consists of works upon Natural History; most of the printed works may be met with in every public Library, but the MSS., accompanied by original designs and magnificent paintings upon vellum, form an unrivalled collection. The number of volumes is about 15,000.

The Cabinet of Natural History is open to the public every Tuesday and Friday, from three to six P.M. in summer, and from three till dusk in the winter. Strangers may enter the Cabinet of Natural History on other days, and obtain admission to the Cabinet of Comparative Anatomy, &c., by applying for tickets at the *Office of Administration*, near the Labyrinth, the only formality required being the production of their passports. The gates of the Menagerie are open every day from eleven to six in summer, and from eleven to three in the winter. The Library is open to the public every day during the period when lectures are delivered, and three times a week during the rest of the year. The Garden is open daily.

THE MUSÉE D'ARTILLERIE,

5, place St. Thomas d'Aquin.

HERE are shown many very curious specimens of ancient armour; some complete suits; and some detached arms belonging formerly to some of the greatest names in French history. Among the curiosities shown are the sword worn by Francis I. at the battle of Pavia, and the dagger with which Henry IV. was assassinated by Ravillac. Strangers are admitted on Thursdays, on showing their passports, and on Thursdays and Saturdays with tickets, which may be had by application to the *Director*.

THE NATIONAL REPOSITORY OF ARTS AND SCIENCES,
208, rue St. Martin,

CONTAINS some curious machines, models, and drawings. This establishment is not of long standing, yet it possesses many curious inventions, in consequence of its foundation as a public repository being promoted by the junction of several private collections. It is divided into two departments, the one public, and the other only to be seen by special favour; both merit attention. It is an interesting, instructive, and valuable museum, and peculiar to the metropolis of France. The public department may be seen every day on presenting a passport, from twelve to four, and the private rooms by application to *Monsieur le Directeur*.

BIBLIOTHÈQUE DU ROI,

Rue de Richelieu.

FROM the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all the conventual MSS., which he afterwards bequeathed to several monasteries. Charles V., who patronised literature, caused many works to be copied, and others to be translated; with these and some books presented to him, he formed a library consisting of 900 volumes. This collection was partly scattered or carried away during the troubles of the reign of Charles VI.; the remainder was sent to England by the Duke of Bedford, together with the archives, which had been deposited at the Louvre. Louis XI. collected together the books scattered in the various royal palaces, to which he added some other collections; printing having been invented during his reign, he bought all books that were published. Louis XII. augmented the royal library, and transferred it to the

Chateau of Blois; Francis I., who added to it greatly, transferred it to his favourite palace at Fontainebleau. Henry II., with a view to public accommodation, decreed that a bound copy on vellum of every book printed *cum privilegio* should be deposited in the royal library; this, and frequent royal bequests, continued to augment the learned store, which, in the reign of Henry IV., was transferred to Paris. During the reign of Louis XIV., and the administration of Colbert, the treasures of the royal library increased beyond anything previously known; at the same time it was rendered freely accessible to the public. Louis formed the design of transferring it to the Louvre; but in 1666, Colbert purchased two mansions adjoining his own in the rue Vivienne, to which the books were removed. This collection, daily augmented by bequests, donations, purchase, and tribute, contained at the death of Louis XIV. upwards of 70,000 volumes. Under the regency of the Duke of Orleans, the buildings in the rue Vivienne being found inadequate to their object, the library was again removed to a more suitable and extensive building, a hotel in the rue de Richelieu, once inhabited by Cardinal Mazarin, where it still continues.* Under Louis XV. the store continued to increase, and at his death the printed volumes amounted to more than 100,000. Upon the suppression of the monasteries at the Revolution, all the MSS. and books contained in them were removed to the library, which then received the name of Bibliothèque Nationale.

The building is destitute of any exterior ornament; the entrance leads into a very extensive court, containing in its centre a very handsome bronze statue of Minerva by Houdon. A staircase to the right leads to the rooms open to the public, as also to the Cabinet of Medals and Antiques. The printed works occupy the ground floor, the first floor, and several galleries above; but the first floor alone is open to the public. The suite of apart-

* It is in contemplation to remove the Library to a more convenient building, to be erected on purpose for it, in a retired part of the city.

ments consists of thirty-three rooms opening on the court. The number of volumes, divided into five classes, amounts to 720,000. Tables, with inkstands, are ranged along the centre of the rooms, for the convenience of readers wishing to take notes, make copies, or to translate. A person desirous of reading any work writes the name of the book on a slip of paper, and hands it to one of the attendant librarians, who immediately procures it. On retiring, the books are left upon the table, being restored to their respective shelves after the public has retired. The tables are commonly crowded by persons of all classes in pursuit of knowledge, and frequently numbers of ladies may be seen. The Transverse Gallery contains besides books, a few objects of curiosity,—the French Parnassus, a bronze allegory of the ascent of the French poets; a representation of the Pyramids of Ghizeh, in Egypt, and the surrounding country on an exact scale, marked upon the plan; a basin of porphyry, said to have been used at the baptism of Clovis; and a plaster cast from the celebrated statue of Voltaire in the entrance hall of the Théâtre Français. In a room of the gallery are two immense globes by Pierre Coronelli, presented to Louis XIV. in 1683; they are nearly twelve feet in diameter, and are surrounded by two brass circles by Butterfield, which form the horizons and meridians. The greatest typographical curiosity in the library, is a copy of the most ancient book that bears a date; it is a psalter, printed at Mentz in 1457 by Fust and Schœffer. The Bible called “the Mazarin,” also in this library, was printed about the same period with cut metal types.

The MSS. are deposited in several rooms; they consist of about 80,000 volumes in all languages, including about 30,000 relating to French history. The catalogue of the MSS. alone fills 24 volumes, with ample supplements. After passing through several rooms, the visitor enters a superb gallery, in which are preserved under glass covers some choice gems of literary curiosity:—a statement of receipts and expenses under Philippe le Bel, on waxen tablets; the MSS. of Galileo and of Josephus; the memoirs of

Louis XIV., written by himself, and some curious letters which passed between Henry IV. and Gabrielle d'Estrées; some curious and interesting autographs which claim very general attention, being those of Corneille, Père la Chaise, Madame de Maintenon, Mademoiselle de la Vallière, Francis I., Henry IV., and Turenne.

The Cabinet of Medals, Coins, and Antiques is situated at the extremity of the principal gallery on the first floor; it contains many specimens which are extremely scarce, and many which are unique; among the latter, some of the earliest Roman coins. At the Revolution, all the antiquities which were contained in the treasuries of the Sainte Chapelle and the Abbaye of St. Denis were added to this Cabinet, and it is worthy of observation, that, during the trouble of that period, this valuable deposit was constantly respected. Here may be seen many curious Egyptian antiquities; some remarkable objects found in the tomb of King Childeric; the famous vase of the Ptolemies; the cameo representing the Apotheosis of Augustus; the seal of Michael Angelo, and the shields of Hannibal and Scipio. But the most precious are the beautiful cameos and intaglios by Greek artists, executed with a degree of exquisite finish unequalled in modern times.

The Cabinet of Engravings, which occupies several rooms of the entresol, was founded by Colbert, who purchased the Abbé de Marolles' collection, comprising 440 volumes, and containing about 125,000 impressions; to which was afterwards added several other valuable collections, now forming a splendid cabinet, daily increasing by the deposit of a copy of each print published in the country, and the best productions of foreign countries, which are voluntarily exchanged for any duplicates that may be here. There are nearly 1,500,000 prints, contained in 7000 portfolios. The portraits are very numerous, and arranged chronologically, each country by itself. There is a very fine series of costumes, universally admired. The illustration of the History of France fills 80 portfolios; the Topographical collection is very curious, that

of Paris alone occupying 55 portfolios. Tables and chairs are placed here in the centre of the rooms, as in the Library, for the convenience of those who wish to inspect the engravings; attendants are always ready to supply any volume which may be required. The works of each artist are generally bound together.

The Bibliothèque du Roi is open for students, authors, &c., from ten till two every day, except Sundays and holidays; visitors are admitted to the Library and Cabinet of Engravings, and that containing medals and antiquities, from ten till two on Tuesdays and Fridays, but the establishment is entirely closed from the 1st of September to the 15th of October.

LA BIBLIOTHÈQUE DE STE. GENEVIÈVE,

Place du Panthéon,

Is situated immediately behind the Pantheon. It occupies an extensive gallery in the upper part of the ancient Abbaye of Ste. Geneviève; at the end of the gallery are a number of small rooms for the convenience of students or readers, in which are arranged a series of portraits of the kings of France. The books of this library are well chosen, and amount to upwards of 112,000 printed volumes, and about 2750 MSS. On the staircase the visitor will perceive a drawing of the Moon, supposed to be the largest in the world. It is open from ten to two daily, excepting during the vacation, from the 1st of August to the 15th of September.

LA BIBLIOTHÈQUE MAZARINE occupies a part of the Palais de l'Institut, though it is quite distinct from the Library of the Institut itself. It contains upwards of 90,000 volumes: the principal room possesses many valuable curiosities, among which is a very fine globe of copper, executed under the direction of Louis XVI. for his unfortunate son. Open from ten to two every day except Thursdays, Sundays, and holidays. The vacation lasts from the 15th of August to the 1st of October.

LA BIBLIOTHÈQUE DE L'ARSENAL, rue de Sully, is a rich and extensive collection formed by the union of two celebrated libraries in 1785, since which time, as a public dépôt of literature, it has considerably increased. It is particularly rich in foreign literature, history, and poetry, and contains 163,000 printed volumes, and 6000 MSS. It is open every day except Sundays and holidays, and the vacation from the 15th of September to the 3rd of October.

LA BIBLIOTHÈQUE DE LA VILLE, rue Tourniquet, contains nearly 50,000 volumes, including all the great works generally consulted by scholars, and a great number of English productions, but possesses no splendid or curious specimens of typography. It is open every day from twelve to four o'clock except Wednesdays, Sundays, and festivals, and from the 15th of August to the 30th of September.

The Institute, the Observatory, the Hôtel des Invalides, the schools of the faculty, and all the great institutions of Paris, generally, are well provided with Libraries, which, though not open to the public indiscriminately, as those we have described, are of easy access to any respectable person desirous of making researches on any question of literature or science. In this respect Paris stands unrivalled, for there is no city in Europe where persons of every class find such facilities for literary or scientific pursuits.

SCIENTIFIC AND LITERARY INSTITUTIONS.

THE INSTITUT, Quai Conti, was erected in 1661—7. Its front forms the segment of a circle, terminated at the extremities by pavilions. In the centre is a portico composed of four columns and two pilasters of the Corinthian order, surmounted by a pediment; in the tympanum is a clock supported by two figures. The building standing on very irregular ground, it was necessary in its construction to resort to many architectural deceptions in order to give it its present appearance,

which is picturesque and not destitute of grandeur. The axis of the portico and dome which rises behind it, is precisely the same as the southern front of the Louvre, with which it communicates by the Pont des Arts. This institution was formed in 1795, to replace the Academies which had been abolished at the early period of the Revolution; its grand object is the protection and amelioration of the Arts, Sciences, and Literature adapted to utility. It was divided into four departments, the *Académie Française*, whose object is the improvement of the French language; the *Académie Royale des Inscriptions and Belles Lettres*, the object of which is the Learned Languages, Antiquities, Monuments, and Moral and Political Sciences that serve to illustrate History; the *Académie Royale des Sciences*, divided into eleven sections, viz. Geometry, Geography, Mechanics, Astronomy, Botany, Anatomy and Zoology, Chemistry, Mineralogy, Rural Economy and the Veterinary Art, General Philosophy, and Medicine and Surgery. The efforts of nearly one half the learned men of France are directed to this portion, which corresponds with the similar institutions of all countries, and may boast of possessing among its honorary members, many English names of the highest eminence in science. The fourth department is the *Académie des Beaux Arts*, divided into five sections, viz. Painting, Sculpture, Architecture, Engraving, and Musical Composition. Annual prizes for the best works of students in the arts are distributed, and those who are successful are sent to the French Academy at Rome, to pursue their studies, at the expense of the state. In 1832, a fifth department was added, the *Académie des Sciences Morales et Politiques*, divided into five sections: —Philosophy; Moral Philosophy; Legislation, Public Right, and Jurisprudence; Political Economy and Statistics; History and the Philosophy of History. This academy gives at least one annual prize, and has also five foreign associates, among whom are Lord Brougham, Mr. Hallam, and Mr. McCulloch. The Grand Hall of the institution and the various vestibules for the several

academies are rich in statues of many persons who have raised themselves to eminence in science. The Library, which is above, is only accessible by means of a ticket from a member, which is easily obtained by the personal application of a stranger. The French are very properly proud of this establishment, and desirous that it should be universally known and admired.

ECOLE ROYALE DES BEAUX ARTS, Rue des Petits Augustins, for the advancement of Painting, Sculpture, and Architecture. This building deserves a visit for its contents and the beauties that surround it; it was formerly a convent, called the Petits Augustins, the chapel of which, still existing, contains a fine copy of Michael Angelo's Last Judgment, painted by Sigalon, for which the king paid him 100,000frs. In the court-yard are several exquisite pieces of architecture, collected with a view to their preservation. The front of the Château de Gaillon stands in the centre; to the right, in front of the chapel, is the portico of the Château d'Amt, built by Henry II. for Diana de Poitiers. Annual exhibitions take place here of the works of competitors for the prizes instituted by the Academies; the fortunate winner of the first prize is sent to the French School at Rome, to study for three years at the expense of Government. There are a great variety of specimens of ancient sculpture and of ancient architecture within and without the building. In the Amphitheatre, where prizes are distributed, is a painting of great magnitude and wonderful beauty; indeed, we do not fear to affirm it the finest production of modern art which France has produced; it is called familiarly, the *Hemicycle de Delaroche*. The painting is in fresco, and is a composition comprising personations of the different schools of painting. There is no object of interest in the whole city more deserving of inspection. An application at the porter's lodge is sufficient to gain an entrance.

THE OBSERVATORY, rue d'Enfer, erected in 1667—72 from designs by Perrault, to facilitate the labours of the members of the Academy of Sciences. The aspect of

the building, which forms a parallelogram, is striking, and its architecture is remarkable for grandeur and simplicity. In the north front is a projection of twenty-four feet, which forms the grand entrance. The whole building is of stone, and all the rooms and staircases are vaulted. The subterranean vaults are equal in depth to the height of the building, and are reached by a spiral staircase of 360 steps; for some years past they have been closed, owing to the imprudence of persons wandering among the quarries which undermine Paris in this direction. On the first floor is a mounted telescope of extraordinary dimensions, which can be drawn out on the platform of the southern front, and also an achromatic telescope of large dimensions. In the *Salle des Secrets* is a curious phenomenon; by whispering against one of the pilasters, the voice may be heard by a person at the opposite pilaster, and by no other person in the room. Upon the roof is a square stone building, in which has been fixed an achromatic telescope, designed to observe comets. There is also a pluviometer, for ascertaining the quantity of rain which falls at Paris in any given time. This building, which for many years was hidden by dwelling-houses and other buildings, is now thrown open; it possesses a wide court, and an avenue planted with trees extends in front of it to the railing of the garden of the Luxembourg.

THE UNIVERSITY OF FRANCE, rue des Saints Pères, owes its origin to the illustrious Charlemagne; and at various periods of French History we find it the centre of the sciences of Europe. It is under the authority of the Minister of Public Instruction, without whose sanction no school or place of instruction can be established. It is composed of the Faculties, the Royal Colleges, Boarding Schools, and Preparatory Schools.

THE ACADEMY OF PARIS occupies *la Sorbonne*, once a celebrated school, founded in 1253, the object of which was to form a society of ecclesiastics, who living in common, might devote themselves exclusively to gratuitous study and teaching. This institution soon acquired

great celebrity throughout Europe. It is divided into five faculties, three of which are established at the *Sorbonne*. Those of Law and Medicine are held at their respective colleges.

Law. This faculty is established at the *Ecole de Droit*, place du Panthéon. The earliest notice we have of Law Schools dates as far back as 1384. Under Louis XV. the system was reorganized, and the present edifice was erected. The entrance is ornamented with Ionic columns crowned by a pediment; the interior is commodiously disposed in rooms for lectures, &c. This faculty is divided into six sections. No student is admitted to the lectures unless he deposits with the Secretary of the faculty a certificate of his birth, a diploma of Bachelor of Arts, and the consent of his parents or guardians.

Medicine. This faculty formerly occupied an obscure building, but on forming a union with the *Ecole de Chirurgie*, they removed to the new school built for the latter. The first stone of this costly structure was laid by Louis XV. in 1769; the front is 198 feet in length, and is adorned with sixteen columns of the Ionic order; a peristyle of four rows of Ionic pillars unites the two wings; at the bottom of the court is a magnificent portico of six Corinthian columns supporting a pediment. The amphitheatre, which is opposite the entrance, is capable of containing 1500 persons; it has some choice paintings, and the walls bear several appropriate inscriptions. This building contains an extensive and valuable collection of human and comparative anatomy well worth the stranger's visit, from the multiplicity, variety, and great curiosity of its contents, the whole prepared and laid out with a minuteness and delicacy which reflect the highest honour on the French anatomical school. The Cabinet of Anatomy and the Library are open to the public on Mondays, Wednesdays, and Fridays, from 10 to 2 o'clock.

The Faculty of Letters and Sciences is at the *Sorbonne*. Its professors lecture on the higher branches of Algebra, Descriptive Geometry, Integral Computation, Natural

Philosophy, Astronomy, Mechanics, Chemistry, Mineralogy, Botany, Zoology, Greek and Latin Eloquence, Philosophy, Geography, and Ancient and Modern History.

ROYAL COLLEGES. There are in Paris five colleges, between the pupils of which and the Royal College of Versailles there is a general competition for prizes at the end of each scholastic year, in presence of the whole corps universitaire. They are,

- The College of Louis le Grand, rue St. Jacques ;
- The College of Henri Quatre, rue de Clovis ;
- The College of St. Louis, rue de la Harpe ;
- The Collège Bourbon, rue Ste. Croix ;
- The Collège de Charlemagne, rue St. Antoine.

The first three admit boarders and day-scholars, the last two day-scholars only. The Royal Colleges are deserving of a visit, if only to afford an opportunity of seeing the system to which teaching is reduced, and the excellent arrangements for an economy of time and money.

INSTITUTIONS AND PENSIONS, which correspond to our academies and boarding schools, are all under the same superintendence as the Royal Colleges; of the former there are 36, and of the latter 72 for young Gentlemen; and of both combined 129, for Ladies, for a list of which a Directory of Paris may be consulted. Besides these, there are a number of Preparatory Schools, which are considered of the fourth class, and are also under the superintendence of the Royal Council of Public Instruction. There are, moreover, a number of schools for special purposes, and societies or associations having for their object the advancement of some particular branch of art or science.

ECOLE POLYTECHNIQUE, rue Descartes. The object of this institution, is to improve those who have already made some progress in the mathematical, physical, and chemical sciences, and the graphic art; to prepare pupils for the artillery, engineering, and mining departments, into which none are admitted without having studied at

this school. The time allowed for study is two years, to which sometimes a third year is added. The pupils of this school greatly signalized themselves in the late Revolution.

ECOLE ROYALE DE PONTS ET CHAUSSÉES, rue Hillerin-Bertin. Its object is to afford instruction in the art of projecting and constructing roads, canals, bridges, ports, and public buildings dependent on them. The pupils are all taken from the Polytechnic School.

ECOLE D'APPLICATION DE L'ÉTAT MAJOR, rue Grenelle St. Germain, destined to prepare pupils for the staff-major service; they are taught military administration, topography, geography, statistics, history, fortification, and the artillery service.

ECOLE D'APPLICATION DES INGÉNIEURS GÉOGRAPHES, rue de l'Université, for the study of surveying, topography, and landscape-drawing.

ECOLE SPÉCIALE DES CHARTES, rue Richelieu, founded by Louis XVIII., for encouraging the study of ancient MSS. contained in the different libraries, and the dépôts of the archives of the kingdom.

ECOLE GRATUITE DE MATHÉMATIQUE ET DE DESSIN, 5, rue de l'Ecole de Médecine, to afford gratuitous instruction in drawing and mathematics to such artizans as intend to devote themselves to mechanical professions; a second school, similar to this, was founded in 1803, to instruct young women destined for the arts or industrious professions; in drawing figures, ornaments, landscapes, animals, flowers, &c.

ECOLE ROYALE DE MUSIQUE ET DÉCLAMATION LYRIQUE, rue Faubourg Poissonnière, to afford gratuitous instruction in singing, instrumental music, and declamation to young persons who evince talents for the stage.

LA SOCIÉTÉ DES AMIS DES ARTS, Louvre, has an annual exhibition, and disposes of the works purchased by lottery among the subscribers, in a similar manner to the *London Art Union*, which is indeed, an improved translation of this establishment.

The objects of the following establishments and

societies, which are also of great utility as well as interest, are clearly indicated by their names.

Ecole de Pharmacie, rue de l'Arbalète ;
 Ecole d'Accouchement, rue de la Bourbe ;
 Ecole Spéciale de Commerce, rue St. Antoine ;
 Ecole Royale de Mosaïque, Quai de Billy ;
 Ecole d'Equitation, Cirque Olympique ;
 Ecole de Natation, the Seine ;
 The Agricultural Society, Hôtel de Ville ;
 The Antiquarian Society, 12, rue Taranne ;
 The Geographical Society, 23, rue de l'Université ;
 The Geological Society, 26, rue du Vieux Colombier ;
 The Statistical Society, 23, rue Louis le Grand ;
 The Philotechnic Society, 16, rue Notre Dame des Victoires ;
 The Children of Apollo, rue des Orfèvres ;
 The Asiatic Society, 12, rue Taranne ;
 The Horticultural Society, 12, rue Taranne.

Till the reign of George III., Catholics were forbidden to establish Colleges or seminaries in England, on which account several for the education of English, Irish, and Scotch Catholics were founded in Paris and other parts of France. The late Government embodied all those colleges into one establishment, under the authority of the Minister of the Interior, and assigned them the locale of the Irish seminary, then called *Chef-lieu des Colléges Britanniques*.

The COLLÉGE DES ECOSSAIS, rue des Fossés St. Victor, is of very ancient foundation. The chapel, which claims a visit from the British traveller, contains some objects worthy of notice. The most remarkable is the monument erected to the memory of James II., by his faithful friend and companion, James, Duke of Perth ; on the top was formerly an urn which contained the brains of the king, who died at St. Germain-en-Laye in 1701. Here are also buried the bowels of the second daughter of James II., and of the Duchess of Perth. There are also some fine paintings. The present occupant of the house is very courteous to strangers.

There are elementary Schools, designed to form schoolmasters and schoolmistresses ; the one is situated in the rue Carpentier and the other in the Halle aux Draps.

CHARITY SCHOOLS. There are of these benevolent

institutions no less than eighty in Paris, at which 10,000 of both sexes are educated, in nearly equal numbers.

RELIGIOUS AND CHARITABLE INSTITUTIONS.

THE ROYAL ASYLUM OF THE YOUNG BLIND, 68, rue St. Victor, for the instruction of 60 Boys and 30 Girls deprived of the blessings of sight. They are supported by the institution gratuitously for eight years.

THE ROYAL ASYLUM FOR THE DEAF AND DUMB, 256, rue St. Jacques, receives 100 pupils, and supports and instructs them for six years. Strangers can visit the asylum on requesting permission by letter, addressed to *the Directors*.

THE PHILANTHROPIC SOCIETY, Hôtel de Ville, founded in 1780.

THE SAVINGS' BANK, Banque de France; office open on Sundays and Mondays. The office receives no sum under one franc, nor more than 300frs. at a time. No one can have more than 2000frs. capital to his account. The interest paid is $3\frac{1}{4}$ per cent., and twelve days' notice is requisite for the withdrawal of deposits.

THE SOCIETY FOR THE POOR IN LABOUR, 89, rue Richelieu, is under the immediate protection of the Queen. Assistance is afforded in all cases, and every inducement is held out to the mothers to suckle their offspring themselves.

THE SOCIETY OF CHRISTIAN MORALITY, 12, rue Taranne, apprentices young orphans; and finds defenders for indigent persons accused of crimes.

THE PROTESTANT BIBLE SOCIETY, for disseminating the Written Word among the Protestants of France, consists of all persons contributing by an annual subscription. A yearly meeting takes place, when a report is made of the proceedings.

THE EVANGELICAL MISSIONARY SOCIETY, 7, rue de Berlin, supports and instructs a number of young men with a view to their becoming labourers in the vineyard in distant climes, where the light of Christianity has not yet shone; and

also publishes a review every month on the subject of Foreign Missions, containing most interesting extracts from the journals of the Missionaries abroad. The Society is composed of the principal families attached to the Protestant faith in Paris, and receives contributions from the Departments, amounting in all to 100,000frs. annually.

THE RELIGIOUS TRACT SOCIETY, rue Tronchet, publishes and distributes religious and pious works throughout France.

THE FRENCH AND FOREIGN BIBLE SOCIETY, distributes the Sacred Volume indiscriminately to Protestants and Catholics in France and foreign countries.

THE FRENCH EVANGELICAL SOCIETY, employs Ministers of the Gospel, Missionaries, Hawkers, Professors, &c., to spread the Christian doctrine through France, each in their several capacities. The Society receives annually 100,000frs.

PROTESTANT CHARITABLE ESTABLISHMENTS, founded by the Rev. Mr. Vermeil, rue des Trois Sabres intra Muros. This highly useful combination of good works is under the superintendence of the best and wealthiest among the Protestant ladies of Paris; its object is, to prepare and support a number of Sisters of Charity, who employ themselves in tending the sick, &c., in directing a branch formed for the purpose of receiving repentant young women, and leading them into the safe road, and also for instructing and correcting the natures of perverse young females.

THE SHIPWRECK SOCIETY, 31, rue Neuve des Mathurins, awards prizes to such as have rescued persons after shipwreck.

THE BRITISH CHARITABLE FUND, Faubourg St. Honoré. — This most useful institution is under the patronage of the British Ambassador, for the relief of distressed British subjects, and for affording them the means of returning to their own country. Few of our wealthy or distinguished countrymen who visit Paris leave without contributing something towards the Fund.

Subscriptions and donations are received by the British Consul, by Messrs. Rothschild, Callaghan, and Galignani.

SOCIETY FOR THE ESTABLISHMENT OF INFANT SCHOOLS, rue Chaussée d'Antin.

The institutions now mentioned are those of chief importance; but there are many others of a purely charitable nature. There are also about 200 CO-OPERATIVE SOCIETIES, similar in principles and objects to our Friendly and Trade Societies.

MARKETS.

THE first market-house was established in the City; Philip Augustus established two other markets near the Petits Champs, which were called *Halles*; the distinction in the name we have described. Francis I. caused all the Halles to be rebuilt with pillars of stone, opening upon inconvenient galleries obstructed with irregular stalls. The market-houses of the present day are free from all objection, being constructed upon scientific principles. The various halles and markets are perhaps the places a philosophic traveller would be most likely to visit first; but he who omits to see them at all may call himself a traveller, yet deserves not the name. Here a stranger will find the best opportunity of witnessing and judging of the produce of the country, and the manners and nature of those who produce. The market-gardener, farmer, and neighbouring peasant can only be seen here to advantage; and those who are at all conversant with the rise and progress of the French Revolution will feel desirous of seeing the class of people who made themselves conspicuous therein.

THE MARCHÉ DES INNOCENS, rue St. Denis, is a spacious square formed in 1788, on the site of the ancient burying ground of the Eglise des Innocens. When the ashes of the dead were disturbed, all the tangible remains were removed to the Catacombs; the soil was changed, and the ground paved. This is the Fruit and Vegetable market, which is thronged from three o'clock in the

morning with a succession of buyers and sellers in wholesale till nine. When the wholesale trade ceases, the centre of the square is cleaned up, and the retail vendors who occupy the galleries round the market carry on their quiet trade, their profits arising from the luxury or sloth of their customers, to whom they charge a tolerable interest on their morning slumbers. In the centre is a magnificent fountain. This is the largest market in Paris, and is generally called *La Halle*.

THE BUTTER, EGG, AND CHEESE MARKET, Carreau des Halles, was erected in 1822 for the accommodation of the country people who come to Paris to sell their produce. It is enclosed and roofed, at the same time well ventilated.

THE FISH MARKET, Carreau des Halles, was erected in 1823; it is in form of a parallelogram, and open, to admit a free circulation of air, the roof supported by pillars, and the pavement inclined so as to allow the water to drain off freely; at each extremity is a small fountain. The fish is sold wholesale by auction from four to eight every morning, to the retail fishmongers, who afterwards offer it for sale in small quantities on the same spot.

THE MEAT MARKET, rue des Prouvaires, was opened in 1818, at the same period as the promulgation of the law for suppressing the slaughter-houses through Paris. It is surrounded by posts, from six of which water is supplied. The meat is all brought here ready killed and prepared for cutting up; contiguous to the market is a spacious court surrounded with sheds and stabling for the accommodation of the butchers. The days of sale are Wednesdays and Saturdays; on other days the market is open for game, poultry, and offal.

THE POULTRY MARKET, quai des Augustins, was erected in 1810, upon the site of the convent of the Grands Augustins; it is built of stone covered with plates, and is one of the handsomest markets in Paris; it is open daily. Game may be purchased here also.

MARCHÉ DE LA MADELEINE.—Almost behind the

church of the Madeleine is a neat, compact, and well-supplied market for every commodity of family consumption. There is also a second market, called *Marché du Roule*, in the Faubourg du Roule, also well-supplied; as these markets are in the centre of the English quarter, they are interesting to many of our readers.

FLOWER MARKETS.—The principal is on the quai Desaix, and was established in 1807. It is laid out for the purpose, and is adorned with fountains. The beauty, variety, and splendour of the flowers and shrubs here offered for sale form an attraction of no mean degree. There is also a small market held on the eastern side of the flagging round the church of the Madeleine, and a third round the fountain of the Château d'Eau on the Boulevard St. Martin.

FRUIT MARKET, quai de la Tournelle.

MARKET OF MEDICINAL HERBS, rue de la Potterie. Wednesdays and Saturdays are the days of business.

THE MARCHÉ ST. MARTIN, rue Frepillon, was opened in 1817. It is a structure of great neatness and still greater convenience. In the centre stands a fountain from the designs of Gois, jeune. It presents a shell, from which the water falls in a sheet into a basin. The shell is supported by three allegorical figures in bronze, representing Hunting, Fishing, and Agriculture, the produce of which supplies the market.

THE MARCHÉ ST. GERMAIN, rue de Bussy, is one of the finest, most spacious, and most commodious in Paris. Its architecture is plain and substantial, and its plan such as to afford every advantage of light and air. In the centre is a neat fountain, which consists of a square mass in the form of an antique tomb, each front of which is surmounted by a pediment. It is ornamented by four beautiful bas-reliefs representing Peace, the Arts and Sciences, Agriculture, and Commerce; on two sides are marble shells from whence the water falls, after which it is divided into small streams which descend into square basins. This was originally called the *Fontaine de la Paix*.

MARCHÉ DES BLANCS MANTEAUX, opposite la rue

les Blancs Manteaux. This market occupies a space of about eighty square feet, and consists of a structure which presents six arcades in front. On each side of the entrance is the head of an ox, in bronze, from which water flows into a basin.

LE MARCHÉ DES CARMES, rue des Noyers, resembles in its plan the *Marché St. Germain*, but on a smaller scale. Its beauty is considerably augmented by a fountain consisting of a square column ten feet in height surmounted by two heads representing *Plenty* and *Commerce*. The column is ornamented with the arms of the city of Paris, and upon the summit is a basket of flowers and fruit.

LE MARCHÉ ST. JOSEPH, 144, rue Montmartre, stands on the site of a chapel dedicated to St. Joseph. It is plain but commodious.

LE MARCHÉ ST. HONORÉ, rue du *Marché St. Honoré*, stands upon the site of the convent of the Jacobins, so celebrated in the annals of the Revolution. It consists of four spacious galleries; at the east and west ends are two circular buildings, the one serving as a guard-house, and the other as a *cabinet d'aisance*. In front of each is a portico, under which flows a fountain.

LE MARCHÉ BEAUVEAU, Faubourg St. Antoine, has in its centre a fountain, near to which stands a poplar, the only *arbre de la Liberté* planted at the Revolution that has not been rooted up.

LA HALLE AU BLÉ, (*Corn Market*,) rue de Viarmes, was erected in 1763; it is a vast circular building, 120 feet in diameter, and pierced by twenty-five arcades, six of which serve as passages. The basement of the building consists of groined vaults resting upon columns of the Tuscan order open to the interior, above which are granaries vaulted with stone and brick, no wood work being used in the erection. The amazing interior space is covered in by a cupola of curious construction, consisting wholly of iron and copper, being the first edifice in Paris which was so covered. The pieces of which it is composed are 1071 in number, connected together with pegs

and screws of hammered iron; the number of sheets of copper employed 3550, weighing 60,000lb.; the weight of iron 440,000lb. The light is admitted by a lantern thirty-one feet in diameter, which crowns the cupola. It is open daily for the sale of corn, flour, pulse, and seeds. Attached to the centre wall is an astronomical column, of Doric architecture, the sole relic of the ancient Hôtel de Soissons, on the site of which the Halle now stands. An ingenious sun-dial, which marks the precise hour at every moment of the day, has been placed on the shaft. At its base is a public fountain.

HALLE AUX VINS, (*Wine Market*,) quai St. Bernard. —This extensive depository was begun under Napoleon, and stands upon a superficies of about 260,000 mètres, enclosed by walls on three of its sides, and having an iron railing 900 yards in length running along its fourth side. The interior has several piles of buildings for the convenience of offices, stores, &c., the whole capable of containing 400,000 casks, supposing there were but one row above the ground floor; but if necessary, it may be so arranged as to hold double that number. In the background is a pile of buildings appropriated to brandies, built entirely of hollow brick. There is also another building, in which is an office of measurement, containing measures of all the casks used in the different parts of France. Every cask that enters pays a duty of one franc, but may remain in bond, as in the Custom-house or bonding-warehouses of England, and 1500 are frequently entered in one day.

LE MARCHÉ AUX CHEVAUX, Boulevard de l'Hôpital, consists of a level space planted with trees, so as to form avenues to exercise the horses. Between the avenues are stalls for separating the horses, and on one side is an artificial hill in a semicircular form for the purpose of putting the strength of draught horses to the proof. The market is held on Wednesdays and Saturdays from twelve to four. On the first Monday in every month a market is held for racers and horses of a superior breed. A strict police is preserved for preventing the sale of unsound

horses ; nevertheless, it is necessary to use great caution, as the sellers only warrant the animals for nine days.

LA HALLE AUX VEAUX, (*Calf Market*), is a plain building situated between the rues Pontoise and de Poisey ; it was built in 1774. The sale days Tuesdays and Fridays. Tallow is also sold on Tuesdays, and fat cows on Fridays.

MARCHÉ DU VIEUX LINGE, (*Old Clothes*), rue du Temple.—This spacious market was erected in 1809, on a part of the site of the ancient temple ; it consists of four galleries containing 1882 shops well strewed with a second-hand assortment of old clothes, linen, bedding, shoes, iron, tools of every kind, &c. Near to this market is a building which stands on part of the ancient enclosure of the Temple, divided into three parts ; one forms a gallery of 44 arcades ; the others consist of 28 shops, above which rise an entresol of two stories and an attic, the whole distributed into small apartments. This edifice was erected in 1788, when the Temple was a privileged asylum for debtors ; but the Revolution, which abolished such impositions, rendered the speculation abortive.

CLOTH MARKET, rue de la Potterie, erected in 1786.

LEATHER MARKET, 32, rue Mauconseil.—On the site of the ancient Hôtel de Bourgoyne, where the Confrères de la Passion at a remote period gave dramatic representations.

GRANARY OF PLENTY.—This immense storehouse decorates the Boulevard Bourdon. It is upwards of 1000 feet in length. According to the original plan, it was to have been five stories high ; but the events of 1814 put a stop to its completion, and when the works were re-commenced, the scale was reduced from motives of economy. This edifice was begun by order of Buonaparte with a view to form a public deposit for corn and flour, to guard against the crying evils of an unsuccessful crop. Its estimated expense was 5,000,000frs., and it is capable of containing corn equal to the consumption of Paris for two months. The bakers of Paris are obliged to keep constantly in this storehouse 25,000 sacks of flour, besides

75,000 at their own baking-houses, or at the dépôt de Ste. Elizabeth.

There is also a GRANARY FOR SALT, at 29, Boulevard St. Antoine, constructed upon the site of the garden of the Hôtel Beaumarchais.

For order, comfort, cleanliness, and convenience, Paris in its markets has to a very considerable degree the advantage of most capitals in Europe.

QUAYS AND BRIDGES.

THE banks of the Seine, as it passes through Paris, are skirted with excellent quays, which, though they bear a variety of names, form in reality only two lines of road. The earliest was the *quai des Augustins*, which dates from 1312, since which period only trifling improvements were made here and there at intervals. In the reign of Napoleon upwards of 12,000,000frs. were expended on them; but to the present monarch belongs the honour of finishing them; and Paris may now be said to have the finest and most complete set of quays in the world. They are thirty-four in number, and their total length is nearly fifteen English miles; they form fine embankments to the river, and are at the same time the best and most commodious streets in Paris, having houses on the one side, and parapet walls on the other; at various places along the line there are stone stairs and inclined ways, descending to the river. The sewers open into the river through arches under the bridges.

Owing to the rise of the river in the winter season, when the waters are from ten to twelve feet higher than during summer, the quays have a considerable elevation above its ordinary bed; on which account the bridges, of which there are nineteen, have very little ascent, and are therefore very convenient. Several of them had formerly houses built upon them, as was the case in most towns and cities surrounded by walls; but these have all disappeared, and a fine free circulation of air is thereby acquired, besides which the view along the banks of the

river, skirted with some of the most splendid buildings of the metropolis, is thrown open. We shall mention them in order as they stand from east to west.

LE PONT DU JARDIN DES PLANTES, ou D'AUSTERLITZ, was opened January, 1806; it was originally called the Pont d'Austerlitz in memory of the victory gained by the French in December, 1805. On the return of the Bourbons it received its present name. It is of cast iron, consisting of five arches resting on stone piles and piers. Its construction cost 3,000,000frs. to a company, who were for thirty years to receive a toll of one sou for every foot-passenger, three sous for each cabriolet, and five for every carriage.

LE PONT DE DAMIETTE, a suspension-bridge, consisting of five small arches, connects the Ile St. Louis with the quai Celestins.

LE PONT DE CONSTANTINE may be considered a continuation of the former; it is also a suspension-bridge, open only to foot-passengers, and connects the Ile St. Louis with the quai St. Bernard.

PONT MARIE, so called from the name of the superintendent-general of the bridges in France, and constructed about 1616. It then had a very considerable number of houses upon it, many of which were destroyed by a flood which carried away two of its arches in 1685; the remainder have all disappeared. Its length between the abutments is 300 feet.

LE PONT DE LA TOURNELLE, erected in 1620, and connecting the Ile St. Louis and the quai St. Bernard, was originally built of wood; the present construction dates from 1651.

LE PONT LOUIS PHILIPPE, opened in 1834, is a suspension-bridge, the first in Paris on the modern construction of wire cables in lieu of chain. Carriages cross this bridge, but carts with loads are not allowed to pass over.

PONT DE LA CITÉ, erected in 1617, to connect the Ile de la Cité with the Ile St. Louis. This bridge was entirely rebuilt (for foot-passengers only) in 1717.

Napoleon caused it again to undergo a change, which was completed in 1804; it was found, however, to shake violently by the passage of carriages and troops at Napoleon's coronation; and in 1819 the arches were renewed and formed of solid oak, bound with iron braces. It is confined to foot-passengers, who each pay a toll of one sou. Its length is 206 feet, and its breadth 34 feet.

LE PONT DE L'ARCHEVÊCHÉ, a well built stone bridge, which extends from the quai de l'Archevêché to the Port aux Tuiles, was opened in November, 1827. It consists of three arches, and was built in less than six months. Carriages and foot-passengers pay toll on passing.

PONT AU DOUBLE.—This bridge, consisting of two arches, was constructed in 1634 by the administrators of the Hôtel Dieu, who placed thereon a branch of their benevolent establishment; it is for foot-passengers only, and crosses the left arm of the river from the rue de la Boucherie to the rue de l'Evêque; formerly there was a toll of a *double* or liard on passing, whence it derived its name; it is now free till eleven o'clock every night, when it is closed.

LE PONT D'ARCOLE, a small, neat suspension-bridge, constructed in 1828 to connect the place de Grève with the Island. It was originally called Pont de la Grève, and received its present name in commemoration of a young man called "Arcole," who was killed on the bridge when gallantly leading a charge in face of a battery in the three days of 1830.

LE PONT ST. CHARLES is a small bridge, serving as a communication between those parts of the Hôtel-Dieu which are separated by the river; it is roofed in and glazed, so as to form a promenade for the patients in unfavourable weather.

LE PONT NOTRE DAME is the oldest bridge in Paris, and dates from 1507, having then replaced a bridge which had fallen down after being upwards of a century in existence. It consists of five semicircular arches much admired for their boldness. The houses

which obstructed this bridge were not removed till 1786. On the western side is a square tower containing a reservoir, into which water is raised by means of machinery set in motion by the current of the river.

LE PETIT PONT, communicating with the Ile de la Cité opposite the rue St. Jacques, consists of three irregular arches, constructed of stone in 1719, previously to which thirteen bridges were successively swept away from the same site by floods and floating ice; and in 1718, its predecessor was burned down by means of two boats laden with hay, which, having accidentally caught fire, were obstructed in their course by the bridge, the wood work of which immediately caught, and shortly communicated with the houses above. It is 104 feet in length. The ancient fortress of the Petit Châtelet, which stood near, was not removed till 1782.

PONT AU CHANGE.—On this spot stood the Grand Pont, which originally formed the sole communication between the Ile de la Cité and the northern bank of the Seine. Upon this bridge, which was of wood, Louis VII. in 1141 fixed the residence of money-changers, from which it derived its name. In 1621, it was destroyed by fire, and soon after reconstructed of stone, with houses on either side. In 1788 Louis XVI. purchased the houses, and caused them to be demolished. It is 369 feet in length, and 96 in breadth.

LE PONT ST. MICHEL, which leads from the Ile de la Cité to the quai des Augustins, consists of four semicircular arches. It was constructed of stone about 1620, and was surmounted by houses, which were not removed till the coronation of Napoleon in 1804. It is 170 feet in length, and 83 in breadth.

PONT NEUF.—This bridge crosses the Seine at the point where it branches off to form the Ile du Palais, and thus not only communicates with the opposite banks, but from its centre communicates also with the Ile du Palais, nearly opposite the place Dauphine. It was commenced in 1578; shortly after, the works were

suspended by the troubles of the kingdom, at the termination of which by the conversion of Henry IV., they were recommenced and finally finished in 1609. The bridge consists of two unequal parts containing together twelve semicircular arches; the length of that part which spans the water is 762 feet; but, taking in the intermediate portion, which may be said to form a part of the island, its length is then 1020; its breadth is 78 feet.

After the death of Henry IV., his widow, Mary de Medicis wished to erect a monument to his memory. Her father, Cosmo, Grand Duke of Tuscany, having sent her a bronze horse, she ordered Dupré to execute a corresponding figure of the king, and when finished, it was placed upon the Pont Neuf. This equestrian statue was the first monument of the kind erected in Paris. In August, 1792, it was destroyed by a revolutionary mob. On the return of Louis XVIII. in 1814, a plaster statue of Henry IV. was placed here. A subscription soon after was made throughout France, for re-erecting the statue in its former magnificence. Lemot was charged with the execution of the model, while Piggiani was chosen to cast the statue and horse, which was finished in October, 1817. On the 28th of the same month, the king laid the first stone of the pedestal, within which was enclosed a splendid copy of Voltaire's *Henriade*, together with various medals and coins. On the 14th of August, 1818, forty oxen were yoked to the car which was to convey this monument from the foundry in the Faubourg du Roule; their united strength was not sufficient, and they could not drag it beyond the Allée de Marigny; the zealous Parisians then volunteered their individual exertions, and the efforts of some thousands succeeded in conveying it over a distance of about two miles. Its weight is computed to be 30,000lbs. Its total height is 14 feet. The pedestal is adorned with bas reliefs; in one, Henry IV. is seen commanding food to be distributed to the inhabitants of Paris, during the siege of the capital; on the other, he is represented as a con-

ueror in his capital, ordering the Prévôt of Paris to convey to the inhabitants the language of peace. This monument cost 337,860frs.

LE PONT DES ARTS, an elegant iron bridge, for foot-passengers only, (who pay one sou each,) is situated between the Louvre and the Institute. It rests upon narrow piers, and is composed of nine arches, each formed of five secondary ones, which are bound together by small cross arches, all of cast iron; the floor is of wood elevated some feet above the level of the street, and perfectly horizontal. It is 516 feet in length, and 30 in breadth, and was built in 1804, at an expense of 900,000frs. This was the first iron bridge erected in Paris, and was consequently for a time very much frequented; being lighted up with additional lamps and furnished with chairs, it continued for a long period a very popular lounge and promenade.

LE PONT DE CARROUSEL, leading from the place Carrousel to the quai Voltaire, is among the handsome modern constructions of this kind, having been erected in 1834; it consists of three bold arches in iron, resting on stone pillars and abutments; the carriage-way is of solid compact fragments of stone united by means of cement, and there are two raised footpaths for pedestrians. A toll is exacted on crossing.

LE PONT ROYAL, which stands between the end of the palace of the Tuileries and the rue du Bac, was formerly of wood; in consequence of its destruction by masses of floating ice, Louis XIV. caused it to be reconstructed in stone, an operation found very difficult on account of the rapidity of the river: it consists of five arches, and is 432 feet in span, and 52 in breadth. From this bridge the passenger enjoys an agreeable view of the gardens and the palace of the Tuileries.

LE PONT DE LA CONCORDE was originally called *Pont Louis Seize*, and stands directly between the place de la Concorde and the palace of the Chamber of Deputies; it was constructed from 1787 to 1790, at a cost of 1,200,000frs., and consists of five elliptical arches;

the piers are ornamented with three-quarter columns and surmounted by capitals. Its length is 600 feet, and its breadth 50 feet. The effect of this bridge is admirable both from its beauty and richness of architecture, and the boldness of its execution; its position is also excellent, commanding at one view a sight of at least one half of what we have been at such pains to describe. Part of the stone employed in its construction, was obtained from the ruins of the Bastille. In 1792 it received the name of Pont de la Révolution; in 1800 it was called Pont de la Concorde; at the Restoration, it was again called Pont Louis XVI.; and after 1830 it was once more called Pont de la Concorde. The parapet is formed by an open balustrade divided by pedestals, on which were formerly twelve colossal statues in marble of eminent men dear to the memory of Frenchmen; these have been removed, and now grace the Court of Honour of the Château de Versailles.

LE PONT DES INVALIDES, a handsome suspension bridge, was opened on the 20th of December, 1829, for carriages and foot-passengers. The chains are supported by two handsome piers, forming arches under which the public pass. It is 350 feet in length and 24 in breadth and has a causeway on each side for foot-passengers. A toll is paid on passing this bridge.

PONT DE JENA.—This bridge, commenced in 1806 after the designs of M. Dillon, and under the direction of M. Lamande, was completed in 1813; it forms a communication between the quai de Billy and the Champs de Mars, and was first called Pont de Jena in memory of the famous battle gained over the Prussians on the 14th of October, 1806. When the Allied Army came to Paris in 1814, Blucher made some attempts towards destroying it, and would have done so; but from the strong intercession of other powerful individuals it was allowed to stand, on condition of taking some other name; accordingly by a royal ordonnance of July, 1814, it was named *Pont des Invalides*. The beautiful simplicity and finished execution of this bridge give it a distinguished place among

modern structures; it was the first in Paris formed on a horizontal line and of which the pavement is level with the approach. It consists of five semicircular arches, and its length between the abutments is 460 feet. Since the Revolution of 1830, it has once more resumed its original title.

AQUEDUCTS AND HYDRAULIC MACHINES.

THE means employed by the early inhabitants of towns to secure to themselves a plentiful supply of water, have been as various as the tribes by which our globe is peopled; the most successful and most general may be reduced to aqueducts, canals, cisterns, reservoirs, and hydraulic machines. The ancients generally employed the two former. Although mechanics were well known to them, it does not appear that they applied them to the direction of their rivers out of their natural courses, or obviating the apparent obstacles of uneven ground. The immense volume of 6944 inches of water was supplied by aqueducts to ancient Rome, and one inch flowing with mean rapidity affords 72 hogsheads in 72 hours. Modern Rome still enjoys 1500 inches of water, which is distributed by numerous magnificent fountains. In 1754, Paris did not possess more than 200 inches of water, but at present it is better supplied than any other city in the world, London excepted. The water used by the Parisians is furnished by the Seine, the Ourcq, the aqueduct of Arcueil, and the springs of St. Gervais, Belleville, and Ménilmontant.

THE AQUEDUCT OF ARCUEIL.—On the 17th of July, 1613, Louis XIII. and Mary de Medicis, magnificently attended, laid the first stone of this immense undertaking, near the spot on which an ancient aqueduct built by the Romans had formerly existed. It was finished in eleven years, extending across the valley of Arcueil upon 25 arches, each 72 feet in height and 1200 feet in length, and presenting a noble monument of human ingenuity. Its total length from Arcueil to the Château

d'Eau, near the observatory, is 13,200 yards. Nine of the arches only are open for the passage of the river which however generally flows through the two central ones. In the interior on each side is a parapet, which forms a walk. To visit the aqueduct, application must be made to the *Keeper*, at Arceuil.

THE AQUEDUCT OF BELLEVILLE.—The rising ground upon which the village of Belleville stands, is rather to the north of the city, which it supplies with a considerable quantity of water from the numerous springs in its neighbourhood. This aqueduct, by which the water reaches Paris, is the most ancient in the vicinity, having been built in the reign of Philip Augustus. The first reservoir is situated upon the most elevated point of the village, and consists of a substantial freestone building fifty feet in circumference, covered with a dome surmounted by an open lantern, through which light is admitted. In the centre is a basin which, as the water rises, empties itself into the aqueduct. At the *Barrière de Ménilmontant* is another reservoir, from which the quarter of Paris in its immediate vicinity is supplied. To visit this aqueduct, permission should be obtained at the Prefecture; but great care should be taken not to descend when warm, as the cold is intense.

THE AQUEDUCT OF ST. GERVAIS serves to convey the waters from the heights of Romainville, Bruyères and Ménilmontant, to a reservoir in the village of Pré St. Gervais, from whence it reaches Paris by leaden pipes. The date of its construction is unknown, but it certainly existed in 1265. It supplies about 646 hogsheads of water in 24 hours. The reservoir was rebuilt in the reign of Louis XIV., as appears by an inscription in letters of gold on a tablet of black marble.

THE CANAL DE L'OURCQ, is the work of the present century and has been opened for the purpose of conveying to a spacious basin water for the use of the inhabitants of the Capital, and to supply the fountains which embellish it; to establish a communication between the river Ourcq and Paris; to form on the north of the city

canal composed of two navigable branches, the one extending from the Basin to the Seine at St. Denis, and the other to the Seine at the Arsenal; and lastly, to supply water to the manufactories of the capital. This splendid undertaking, which has various ramifications, had been long talked of and known in speculation; but required the genius of Buonaparte, to perceive the advantage to be derived in return for such labour and expense, and by his order the works commenced in 1802. The undertaking has proved more lucrative and useful even than the sanguine projectors had conceived, and after covering all its expenses, leaves a premium of floating profit as a capital for the further improvement of the plan. The Canal receives the waters of the Ourcq beyond the Mill of Mareuil, about twelve leagues from Paris, and after collecting the streams of the Colliniaine, the Girgogne, the Therouenne, and the Beurronne, falls into the *Bassin de la Villette*, which is situated without the Barrière de Pantin, and forms a parallelogram of 89 yards by 89, built of substantial masonry, begun in 1806, and finished in 1809; the waters of the Canal are received at the northern extremity.

THE AQUEDUCT DE CEINTURE extends from the eastern angle of the basin as far as Monceaux; its length 4833 yards, and it is intended to supply the fountains of the capital on the right bank of the Seine. This aqueduct sends forth two branches, from which the water is conveyed to numerous points by smaller ramifications and cast iron pipes.

THE CANAL ST. MARTIN communicates between the eastern angle of the basin and the *Gare de l'Arsenal*, forming a course of 35,556 yards, skirted with towing-paths and trees, and crossed by numerous bridges of solid masonry.

THE GARE DE L'ARSENAL, formed of the moat of the old Bastille, cleared of its rubbish and old constructions, is 651 yards in length, by about 64 in breadth. It can conveniently receive 80 barges, leaving sufficient space for a passage.

THE CANAL ST. DENIS begins at the spot where the river Rouillon empties itself into the Seine, and terminates in a small semicircular sheet of water, about 900 yards below the *Bassin de la Villette*; its length is 7333 yards. From the point of its commencement boats can reach the basin in eight or ten hours, whereas by the Seine three days would be occupied, on account of its numerous windings.

Several Hydraulic Machines have at various times been constructed at Paris, for the supply and distribution of water, particularly in cases of fire; some of them have been destroyed, others allowed to fall into decay, as the former deficiency became removed by recent improvements. The principal one now existing is called the *Pompe à feu de Chaillot*; in 1778 Messrs. Perier were authorized to erect a steam-engine upon the quai de Billy below the village of Chaillot, at the expense of a company. The building which contains the engine, made by Boulton and Watt of Birmingham, is a square pavilion of interesting appearance. A canal constructed under the Versailles road, conducts the water of the Seine to a large freestone basin, from whence it is elevated by means of steam-engines into reservoirs built upon the height of Chaillot, at 110 feet above the level of the river. 400,000 cubic feet of water is forced into these reservoirs in twenty-four hours, and conducted by means of leaden pipes to the houses and fountains on the northern side of the river. The works of this machine may be seen by strangers, who are expected to make a small present to the workman who conducts them.

THE POMPE À FEU DU GROS CAILLOU was erected under the same superintendence in 1786; the reservoirs are placed on the summit of a tower 70 feet in elevation, and supply the houses and fountains on the south side of the river.

PRIVATE SUPPLY OF WATER.—The plan of conveying water by pipes into private houses has not yet become very general; it is sold from door to door at the rate of one halfpenny per pail by water-carriers, who obtain it

at the fountains and pumps appointed for the purpose ; those who simply carry on their traffic by pail suspended by yokes across their shoulders are extremely numerous, but there are also many regularly licensed to drag about carts on which are braced large casks holding a certain quantity. The business is so lucrative, owing to the number of families residing in each house, that when a man has succeeded in getting the custom of a few houses, after four or five years of labour, certainly very severe in winter, he usually retires with a small capital, and sells his beat for the sum of two or three hundred pounds sterling to some relative of his own, whom he has advised to come up from his native village, and do as he has himself done. These men are usually Auvergnats.

A plan was proposed by an English gentleman in 1820, for the formation of a company, of which the shares were already subscribed, to supply all Paris with water from the heights of Belleville, to be distributed not only into the houses, but severally into the various apartments into which each house is divided ; but the Government, apprehensive of the danger that might ensue from depriving so numerous a class as the water-carriers of their usual means of subsistence, declined considering the proposal. Since that period, wisdom has crept into the councils of the king ; for in 1829, permission was granted to form such a company, so that Paris might have hoped in a few years to be free from the nuisance of water-carts and the disappointments that not unfrequently attend on water-carriers. The Revolution of 1830 put a stop to the project ; but there is now, however, a hope that something effectual will be done ; the success attending M. Mulot's plan of boring Artesian wells renders the supply of water constant and certain, and of the best quality. That gentleman deserves the greatest credit for the indefatigable patience and industry with which he has laboured for more than eight years at Grenelle ; his work may be classed among the wonders of science ; the well, bored all through, is 1840 feet deep, and gives up water as pure and limpid as the finest filtered river water. The

volume of water thrown up has frequently been measured, and found to increase; at present it is stated to give two millions of litres per hour, being sufficient for the use of the whole city of Paris; it might be conveyed to the upper storey of the highest houses; as the water now rises 112 feet above the level of the bore by the mere force of the natural pressure.

Although most of the necessaries of life are cheaper in Paris than in London, the essential articles of firing and water are considerably dearer; it is supposed that upwards of 50,000,000frs. are annually paid in Paris for firing, and 4,000,000frs. for water.

FOUNTAINS.

IN the reign of Philip Augustus there were but three public fountains in Paris; but from that time to the present they have gradually increased in number to eighty-two, adding not only to the beauty of the metropolis by the taste displayed in the erection of many of them, but also contributing greatly to the cleanliness of the city and the health of the inhabitants. Much interest is also attached to others from their having been erected to commemorate some public event of importance, or in honour of some public benefactor or celebrated statesman or soldier. We have in a former part of this work described many of those attached to public places, squares, markets, and public buildings. Of the remainder we shall only particularize such as the stranger would find worth his attention.

LA FONTAINE DES INNOCENS was the first established in Paris; it was built and sculptured in 1550 by Jean Goujon, a Protestant architect and sculptor of great eminence at that period, and one of the victims of the massacre of St. Bartholomew. It was originally constructed against the old church of the Innocents, and when that building was taken down to make room for the present market, this fountain was removed very carefully, rebuilt with all its original ornaments, and a fourth side

added to correspond with the three that formerly existed. The present fountain is a handsome quadrangular erection, 46 feet in height, surmounted by a dome; the water falls in a succession of cascades into large leaden basins.

FONTAINE RICHELIEU, place Louvois.—The Duc de Berri having been assassinated at the door of the opera which formerly occupied this place, that building was razed to the ground. The municipality of Paris desired to erect an expiatory monument on the spot, to which Louis XVIII. objected. At the accession of Charles X., permission was granted to carry the original project into effect, and a chapel was built. After the Revolution of July, 1830, the building was converted into a temple in honour of the democratic heroes who fell in the struggle for liberty during the three days. On the erection of the *Colonne de Juillet* in the place de la Bastille, this temple was taken down, and on its site a splendid fountain erected, at an expense of about 100,000frs. It consists of an ample stone basin, from which rises a pedestal of stone, with bronze bas-reliefs, support another basin of bronze, edged with leopards' heads, for the water to flow from. In the centre of this basin stand four figures, representing the rivers Seine, Loire, Saone, and Garonne, which support a third basin surmounted by a patera, whence the water flows, falling over the figures into the basins beneath.

The **FONTAINE DE BIRAGUE**, rue St. Antoine, was originally erected as early as 1575 by the then Chancellor of France, whose name it still bears; the present structure was raised upon the same site in 1807, consisting of a pentagonal tower, surmounted by a dome and lantern.

The **CHATEAU D'EAU**, Boulevard de Bondy, was built in 1811, from designs by Girard. It is situated on an elevated spot, where a towering bastion formerly stood, and is a magnificent and picturesque object, consisting of five concentric basins placed one above another; from the centre of the uppermost rises a shaft ornamented with leaves, supporting two *pateræ* of different dimensions, whence the water falls in a fine cascade from basin to

basin; four pedestals have on each two lions' heads, which also spout forth water into another of the basins. The materials of this elegant structure are granite and bronze, and the cost is estimated to have been 180,000frs.

The FONTAINE DE LA CROIX DU TIROIR, rue St. Honoré, was originally erected by Francis I., and subsequently rebuilt in 1775. Each front presents a basement adorned with vermiculated rustics, supporting pilasters, wrought in stalactites and shells, with capitals. Between the windows of the first storey is a nymph pouring water into a basin.

FONTAINE DU DIABLE, rue de l'Echelle.—The origin of its name is lost in antiquity; it was rebuilt in 1759.

The FONTAINE DE GRENELLE, rue Grenelle St. Germain, one of the most splendid in Paris, was begun in 1739, and finished in 1745. It is semicircular in form, 90 feet in length, and rising to a height of 36 feet, having in the centre a projecting mass, from which two wings extend to the contiguous houses. It consists of a basement and upper storey, presenting in the centre a kind of portico, the whole surmounted by an attic extending the length of the building. The portico is composed of four Doric columns supporting a pediment, on which are placed three figures in white marble, forming an appropriate allegory. In the lateral niches are figures representing the Seasons. This fountain is badly situated, and not having a good supply of water, merits attention chiefly from its structure and ornaments.

CHATEAU D'EAU DU PALAIS ROYAL, place du Palais Royal, was erected by the Regent Duke of Orleans in 1719, from designs by de Cotte. It consists of a handsome pile of building adorned with vermiculated rustics, and flanked with pavilions: in the centre is a projecting mass decorated with Doric columns supporting a pediment, on which are placed two statues by Coustou, one representing the Seine, and the other the Nymph of the Fountain of Arceuil.

The FONTAINE DE LÉDA, rue de Vaugirard, is a neat structure, ornamented with a representation in bas relief

of the loves of Jupiter and Leda on the banks of the Eurotas. The water issues from the beak of the swan.

The FONTAINE DE TANTALE, rue Montmartre, erected in 1806, is in the form of an elliptical niche, between two rusticated imposts surmounted by a pediment. In the niche is a shell, whence the water flows into a rich vase; above the shell is placed a head of Tantalus, with his mouth open and his eyes eagerly gazing on the descending water which he is unable to obtain.

FONTAINE MOLIERÈRE, rue Transversière St. Honoré, now called rue de la Fontaine.—This is the most recent addition to the embellishments of the streets of Paris, and has been raised by public subscription on a spot of ground nearly facing the house in which the immortal comic writer whose name it bears died, and not far from the theatre for which he wrote; the architect and designer was the celebrated Visconti. It is a fine work of art, richly sculptured, and represents the Dramatist seated between the Serious and Comic Muses, each holding a scroll on which they have written the names of the principal characters of his plays. This elegant monument is fifty feet in height, and cost upwards of 150,000frs. It was inaugurated with great display in January, 1844. A bon mot went the round of Paris shortly after its erection, implying that the municipality had done well for the memory of literature, as henceforth no one who saw Molière could do otherwise than think also of (*La Fontaine*) the Fountain.

The following will also be found worthy of notice :

The Fountains in the place de la Concorde.

Fontaine du Châtelet, place du Châtelet.

Fontaine de l'Ecole de Médecine.

Fontaine de la rue de l'Arbre Sec.

Fontaine Cuvier, rue Saint Victor.

Fontaine du Gros Caillou.

Fontaine de la place Dauphine.

Fontaine Louis le Grand, rue Porte Mahon.

BATHS.

THE use of Baths (so common among the ancients) was introduced into Gaul by the Romans, and rapidly spread among the natives, particularly at Paris. The Palais des Thermes, of which some account has been given, was the building in which it is supposed the Roman emperors took their baths. In the middle ages, public baths called *étuves* were so common in Paris, that six streets or alleys derive their names from them. These establishments maintained their reputation for a long period, and their proprietors formed a corporate body. Under the demoralizing reigns and regencies of Louis XIII. and XIV., they became places of pleasure and debauchery, to which cause may be attributed their decline, though they are even now numerous. The warm bath is considered by the Parisians as essential to the preservation of health. Mineral and sulphur baths are also common, and very reasonable. The charge for a bath varies from 15 to 25 sous, according to the style of the establishment, or whether the water is of the Ourcq or the Seine, the latter being much softer than the former; in addition, two sous are paid for a towel. On taking tickets for six baths a reduction is made. These baths are generally placed in small rooms ranged round a garden, each having a window with Venetian blinds, and containing a bath, towels, gown, and conveniences of every kind adapted to the weather, with very attentive waiters; the temperature may be regulated by the bather, as each bath has two pipes, one of warm and the other of cold water. In many of these establishments persons may be accommodated with beds, breakfast, the daily papers, and the luxury of perfumery. A bath is supposed to last an hour. Most of these establishments have also portable baths, which are taken to private houses at all hours, the water being conveyed in a cask, having a partition which divides the hot water from the cold; the charge varies from 1fr. 15 sous to 4frs. according to the hour, the latter price being

the expense of a bath from ten at night to six in the morning. In 1760, M. Poitevins established warm baths upon the river, constructed on boats; of this kind four are now kept by Vigier, near the different bridges, and will not fail to attract the attention of strangers from their neat appearance. That above the *Pont Royal*, near the Tuileries, constructed in 1800, is the most spacious; it is two storeys high, and contains 160 baths, which in the summer season are constantly occupied from sunrise till ten at night. The entrance is adorned with flowers and shrubs.

BAINS CHINOIS, 25, Boulevard des Italiens.—This building is constructed and ornamented in the Chinese style, and combines with the baths a *restaurant* and *café*; its singular appearance will be sure to attract the stranger.

BAINS TURCS, 94, rue du Temple; an establishment decorated with Oriental emblems and devices, having in front a handsome garden.

BAINS DE TIVOLI, 88, rue St. Lazare.—In this establishment are baths of prepared mineral waters of every kind, with commodious lodgings for invalids, and a fine garden.

BAINS DE GALLES, 1, rue de Grammont, kept by medical men; this establishment bears a high reputation for its mineral, sulphur, and vapour baths.

There will be no difficulty in meeting with an establishment of this kind, as every neighbourhood possesses several. The largest one of the kind in Paris is the *Thermes*, rue de la Victoire, where every species of medicinal bath may be had; the garden communicates with that of the former residence of Buonaparte when general after his return from Egypt.

SWIMMING SCHOOLS,

of which there are three in Paris, are much frequented in the summer season. The principal one consists of large boats connected together so as to form a parallelogram, which bounds an open space for swimming; the

boats are covered with upwards of 160 small dressing rooms; and a bridge with platforms, from whence the bathers plunge, is thrown across the centre. The open space being from ten to twelve feet deep, none but expert swimmers, or learners attended by their masters, are allowed to enter it. Every possible precaution is taken to prevent accidents; and regulations of the police for the maintenance of propriety and decency strictly enforced. The charge for the season, in the open space, including dressing-gown and drawers, is 1fr. 3 sous; in the private room, 3fr. 8 sous. These schools are established on the river and situated on the quai d'Orsay, quai de Béthune, and Chaillot. Besides these schools, there are a great many public baths on the river formed of boats, on the same principle as the schools, though not so elegant in their accommodations, some of which are appropriated to females. In these the charge for a bath with a private cabinet is twelve sous; in the open space where numbers bathe together, only four sous.

HOSPITALS.

FROM a very early period, there have been numerous charitable institutions in Paris for affording relief to the sick and infirm, aged persons, and orphans. Many of these were connected with the different religious or monastic establishments which abounded in the city. In the reign of Louis XVI., however, a strong feeling having arisen in the public mind as to their inefficiency both in management and accommodations, that sovereign issued an order for the erection of four new hospitals and large sums of money were contributed from all parts of France, in furtherance of this benevolent object. Much of this money was, by the unprincipled minister Calonne applied to meet the exigencies of the Government, and the building of the hospitals was delayed for a time. During the stormy times of the Revolution, the hospitals were not lost sight of, several additions and improvements being made in those already existing, and two new ones founded. All the civil hospitals, with the variou

branches dependent on them, are now placed under the superintendence of a special administration, consisting of a general council and an administrative committee. The general council has for its president, the Prefect of the Seine, and comprises among its members the Prefect of Police, the chief magistrates of the city, and other individuals distinguished by their probity, talents, and philanthropy; decides upon all measures of general government, and superintends the property, accounts, and other affairs of every hospital, as well as those of charity schools and other benevolent institutions. The administrative committee regulates the different branches of management.

The Hospitals are clean and well managed, and are much indebted to the *Sœurs de la Charité*, who devote themselves to the care of the sick and infirm. The patients are visited every morning at seven o'clock by the medical attendants, who deliver clinical lectures at nine to the students, on the nature, progress, and cure of the various diseases.

The number of beds in the *Hôpitaux* (for the reception of the sick and maimed) is 5500, and in the *Hospices* (for the relief of the aged, the infirm, and children) about 10,500. In 1843, the number of patients admitted was 100,000.

The revenues for the support of these establishments are derived from various sources. All the public places of amusement except the French Opera, pay a tax of 10 per cent. on their receipts; nearly a fourth of the entrance duties of the Barrières is devoted to the same object; and a heavy tax is also levied on every piece of ground purchased for the purpose of burial in the Cemeteries.*

The HÔTEL DIEU, Parvis Notre Dame, is the most ancient hospital in Paris, having been founded by St.

* The annual revenues amount to 16,000,000 francs, of which the theatres pay 900,000; the Mont de Piété pays 250,000; the proportion of the octroi duties amount to 1,200,000; and the tax levied on the departments yields 400,000.

The expense of the Foundling Hospital (Enfans Trouvés) is 700,000frs. annually, including the salaries of the nurses.

Landri, Bishop of Paris, in the seventh century. Philip Augustus was the first king known to be a benefactor to this establishment; he was nobly followed by St. Louis who enlarged the buildings and exempted it from taxes at the same time that he endowed it with an annual revenue. The Hôtel consists of several piles of buildings irregularly disposed, and separated by a branch of the Seine, over which there is a bridge, covered over and glazed at the sides to form a promenade for the patients. The interior possesses some curious statues of the founder and subsequent royal donors. The present front was erected in 1804. The number of beds is 1200 to which are consigned the wounded and sick, with the exception of children, incurable and insane persons lying-in women, and persons having chronic or venereal diseases. Strangers may visit the interior on Wednesdays, Fridays, and Sundays, from one to three; for admission on other days, application must be made to the Agent de Surveillance.

The HÔPITAL DE LA PITIÉ, 1, rue Capeau, was founded in 1612, as an asylum for paupers, since which time it has frequently changed its purpose, and in 1809 was annexed as an auxiliary to the Hôtel Dieu. It contains 600 beds, and may be visited on Thursdays and Sundays, and strangers may enter daily by applying to the Agent de Surveillance.

The HÔPITAL DE LA CHARITÉ, 17, rue Jacob, contains 323 beds for the reception of patients suffering from acute diseases or accidents; it was founded by Mary de Medicis in 1602, and enlarged in 1784, when a new ward and portico were erected. The interior is well arranged and bears a reputation for its salubrity. It may be visited on Sundays and Thursdays from one to three. In 1801, a Clinical School was annexed to this establishment, on the principle of a hospital for the reception of rare and extraordinary cases, that pupils might be improved by an attention to their progress and termination. In cases of death, a post mortem examination is closely followed.

HÔPITAL ST. ANTOINE, 206, rue Faubourg St. Antoine, is a modern building, erected in 1770, for the abbey of St. Antoine, which being suppressed in 1790, a hospital was established on the same footing as the Hôtel Dieu, and capable of receiving 260 patients. Admission for strangers every day.

The HÔPITAL COCHIN, 45, rue du Faubourg St. Jacques, was erected by the benevolence of M. Cochin, doctor of the parish at the time when public feeling was much awakened by the published accounts of the Hôtel Dieu. Two aged persons, the most respectable among the poor of the parish, laid the first courses of the columns of the portico, using the same tools with which Louis XIV. when a child laid the first stone of the *Val de Grace*. The interior distribution and arrangement of the building is greatly admired; the diseases treated are the same as at the Hôtel Dieu, and the patients are attended by the *Sœurs de Ste. Marthe*. It contains 130 beds, and may be visited by strangers daily.

The HÔPITAL DE MADAME NECKER, 5, rue de Clugny, was formerly a convent of Benedictine nuns. In 1779, at the suggestion of Madame Necker, Louis XVI. assigned funds to convert it into an hospital. It underwent the vicissitudes of fortune during the Revolution, and was only supported by the humanity of the *Sœurs de Charité*, who had the care of the patients. The number of beds is 140, of which 12 are devoted to persons afflicted with the stone, who are operated upon according to the system of Dr. Civiale. In the reception room are two excellent portraits of Madame Necker and her daughter Madame de Staël.

HÔPITAL BEAUJON, 54, rue du Faubourg du Roule. This humane establishment was founded by Nicholas Leury in 1704, as an orphan asylum, and converted into a hospital by the Convention in 1795. It is a large plain building, and contains 160 beds for patients of both sexes, of the same class as those of the Hôtel Dieu. Strangers may visit it every day.

HÔPITAL DES ENFANS MALADES, 3, rue de Sèvres.—This was formerly a Charity School, and converted in 1802 into an Hospital for Sick Children. The situation is extremely airy, and the grounds attached afford good exercise to the convalescent. It contains 560 beds; children are admitted at all ages under fifteen, and are attended by the *Dames de St. Thomas de Villeneuve*.

HÔPITAL DE ST. LOUIS, 2, rue St. Louis.—The first stone of this magnificent hospital was laid by Henry IV. in July, 1607, and the building finished in four years, when it was opened for the reception of patients labouring under a contagious disease at that time prevalent; since which it has at all times been assigned to the reception of those afflicted by contagious or cutaneous diseases. The arrangements to prevent any communication with the inmates are well planned, and deserve attention. The building and its courts occupy a superficies of 129,600 feet. There are 750 beds in the hospital. The most important part of the establishment are its baths of every description. Strangers may visit this establishment on application to the Porter.

HÔPITAL DES VÉNÉRIENS, 39, rue des Capucins, established in 1714, in the ancient convent of the Capucins. It contains 650 beds for the reception of persons of both sexes labouring under venereal complaints, and also for infants who derive this dreadful disease from their parents. Admission is not so easy as at the other public establishments, but less strictness is observed towards strangers.

MAISON ROYALE DE SANTÉ, 112, rue du Faubourg St. Denis, an establishment of a peculiar nature, combining the advantages of an Hospital with the comforts of privacy. Invalids pay from 2fr. 50c. to 6frs. per day, according to the accommodation they require; the charge includes baths, &c. Lying-in women are also received. It was founded in 1802.

MAISON D'ACCOUCHEMENT, 3, rue de la Bombe.—This humane establishment is extremely well conducted, and deserves great praise. Pregnant women in distress

re admitted here and carefully attended to, and finally delivered by women. Linen and garments are provided. On leaving this hospital, the patients may either take their children with them, or have them sent to the foundling, rue d'Enfer. There are 350 beds, which receive annually about 3,000 patients. There is a School of Midwifery attached, to afford instruction to women who come from the Provinces. Strangers may visit the establishment.

LA SALPÊTRIÈRE, boulevard de l'Hôpital.—This immense establishment was erected in 1656—7, for the reception of the beggars who flocked to Paris in great numbers about that period; it derives its name from a saltpetre manufactory which then occupied the site. This hospital covers a superficies of 108,640 square yards, being 1680 feet in length, and 1164 in breadth, and its interior arrangements are all on a great scale; at present it is exclusively appropriated to the reception of aged women, epileptic patients, and insane persons, having a court in the interior for prostitutes, who are sent here for punishment. The total number of inmates, including servants, is 7000. The arrangements for the reception and treatment of the different classes of the insane are universally admired. Strangers should visit this establishment, which well deserves a careful and minute inspection; the attendants, usually women, will expect a small fee.

HOSPICE DE LA VIEILLESSE, formerly called *Bicêtre*, situated about one mile from the Barrière d'Italie, on the road to Fontainebleau. The name is supposed to have been a corruption from that of the Bishop of *Winchester*, who erected a castle on its site in the thirteenth century. The present edifice was erected by Louis XIII. as a military hospital, in 1632; but on the erection of the Hôtel des Invalides, Bicêtre was annexed to the general establishment of La Salpêtrière. It is now devoted to a threefold purpose;—an asylum or workhouse for indigent and infirm men; a lunatic asylum; and a prison for the detention of culprits condemned to death or to the galleys. The building is very considerable, and, including the new

division added in 1822 at an expense of 400,000frs., affords every desirable accommodation; 3200 beds are appropriated to the reception of the aged and infirm, and in cases of illness, an infirmary with the advantage of increased comforts. The greatest cleanliness prevails over that portion occupied by the aged, which is far the largest; but the most interesting is that part occupied by the Lunatics, to whom every attention is paid; they are divided into five classes, and their rooms are kept perfectly clean and neat. The whole is well supplied with water, an article of great consumption, where baths are so frequently used, and the process by which it is introduced is curious. The Lunatics are in number about 700, among whom is the pretended Dauphin. The Prisoners vary from 700 to 1000, and the whole is supported by Government at an expense of 850,000frs. a year. Strangers may visit the whole building by application to the Keeper of the Lunatic Department.

L'INFIRMERIE, 86, rue d'Enfer, founded by the Viscountess Chateaubriand, is highly patronized, and supported by voluntary contributions. The persons received are sick, aged or infirm Ecclesiastics, Seminarists, and Ladies who have moved in respectable society; consequently the furniture, linen, food, &c., are superior to those in common hospitals. The inmates consist of foreigners as well as natives; they are attended by the *Sœurs de St. Vincent de Paule*.

MAISON D'ENGHIEN, 8, rue de Picpus, so called after the unfortunate Duke whose name it bears, was founded by his mother in 1819. Since his death it has been supported by the sister of Louis Philippe. The building is neat, the situation airy, and the interior arrangements replete with comfort and cleanliness.

MAISON ROYALE DE CHARENTON, was originally founded as an hospital for Lunatics in 1644. In 1797, it was converted into an asylum for the reception of 400 Lunatics, whose cases admitted of a hope of cure. Patients are admitted gratuitously, or as boarders; the

first by an order from the Minister of the Interior: of the latter there are three classes, viz. those who pay 1300frs. per annum, those at 975frs., and those at 650. The mode of treatment is entirely new, and very creditable to the humanity of the managers and directors. Such patients as are calm, are received at the Director's table, and meet in an evening in a drawing-room, where they enjoy social games, music, reading, &c. The distribution of the building and the arrangements are as complete as sympathy can require. Strangers may easily obtain admission to view the building and the gardens, but they are not allowed to penetrate the wards immediately occupied. The view of this establishment forcibly reminded the writer of this article of the kindly feeling which seemed to actuate the Keeper of Swift's Hospital in Dublin, when he paid it a visit in 1824.

HOSPICE DES ENFANS TROUVÉS, or THE FOUNDLING, 74, rue d'Enfer.—The first regular receptacle for deserted infants was established as early as 1552; but the funds were insufficient to defray the expenses. It was then the custom to place a large cradle containing several of these children in the Church of Notre Dame to excite public sympathy toward them. In 1640, *Vincent de Paule* exerted himself strongly in their behalf, and obtained grants from Government, which were afterwards increased, and also raised sums of money by contribution. At the present day, nothing can surpass the comfort, care, and accommodation prepared for these helpless beings ere they are born. The children are admitted by day and night without inquiry; a species of box well lined stands at the entrance, in which the child may be placed, the mother rings a bell, the box turns on a pivot, and the child disappears; it is then taken to *la crèche*, a vast room containing 150 cradles well furnished with neat calico coverings of pure white placed in a line, in which the children are put, till sent to the country to be reared by peasant women, who receive an allowance from the Hospital for their care and support till the age of twelve, at which time the boy or girl is put to some trade or occupation, or transferred to the Orphan Asylum. The

number supposed to be received annually varies from 5000 to 6000. Any person desirous of bringing up a foundling may have one from the Hospital on giving proper security for its board and education. Strangers will derive great pleasure from a visit to this establishment, in the corridor of which is a magnificent statue of Vincent de Paule.

HOSPICE DES ORPHELINS, 124, rue du Faubourg St. Antoine, was originally a Foundling establishment for the reception of females only, but is now open to orphans of both sexes, of whom 750 enjoy the blessings it bestows.

The HÔPITAL ROYAL DES QUINZE VINGTS, 38, rue de Charenton, was instituted by St. Louis in 1260, for the reception of the Blind and their families. It was then situated in the rue St. Honoré, but removed to the present building in 1779. The number of inmates is still 300, or fifteen twenties, as the name indicates. None are admitted but those who are both blind and indigent; the family in all cases is also received with the afflicted member, and, if single, encouragement is given them to marry; the blind receive, besides the comfort of a home, an allowance of 24 sous per day; out-pensioners to the number of 200, are attached to the establishment, each of whom receive 150frs. per annum. Strangers are admitted daily.

The DEAF AND DUMB ASYLUM, 254, rue Faubourg St. Jacques.—This most philanthropic institution originated in the benevolence of the Abbé de l'Epée, who with a small fortune, undertook the difficult but interesting and humane task of rearing and instructing at his own expense a number of his afflicted deaf and dumb fellow-creatures. The success attending his efforts drew upon him the attention of Government, which in 1785 decreed a grant to the institution, at the same time taking it under its special care, and extending its benefits by increasing the accommodation and enabling it not only to receive a greater number of the poor on its own funds but allowing it also to receive the children of the prosperous as private pupils. The Abbé de l'Epée died in 1790.

and was succeeded by the Abbé Sicard, who considerably improved the system of instruction. The pupils (of both sexes) are taught reading, writing, arithmetic, grammar, drawing, engraving, and some trade; and many have been enabled to read and pronounce aloud sentences written for them, though as their pronunciation is a mere mechanical imitation unheard by the utterer, the sound is unmusical and harsh. Strangers are admitted to witness the public exercises, which take place once a month, and are generally numerously attended; there are, indeed, few scenes capable of exciting more powerful emotions of pity, anxiety, and astonishment. The number of pupils is usually about a hundred, exclusive of the private pupils, who are unlimited. Tickets are obtained by writing the name and address of the individual a few days beforehand in a book at the Porter's Lodge.

INSTITUTION ROYALE DES JEUNES AVEUGLES, 68, rue St. Victor, originally established in 1784, as a part of the Philanthropic Society, but created a Royal institution by Louis XVI., in 1791. It contains 60 boys and 30 girls between the ages of 10 and 14, who are required to produce a certificate of their total blindness and indigence. They are taught music, writing, arithmetic, and various trades, in all of which they are very expert. Public exercises take place from time to time to which strangers are admitted.

MENDICITY SOCIETY, 97 bis, rue de l'Oursine.—This establishment was erected in 1829 from funds received by public subscription to form a refuge for beggars, with a view to suppress mendicity; the inmates are under the necessity of choosing some occupation, at which they industriously labour while there; their earnings being then divided, one-third goes to the support of the workhouse, one-third is set aside as a fund to be given to the pauper on leaving the asylum, and the remaining third is allowed him while there either to spend or reserve for the future as his inclination prompts. This establishment may be viewed on Thursdays and Sundays from twelve to three.

OFFICE OF ADMISSION TO THE HOSPITALS, 2, place du Parvis Notre Dame.—The object of this office is to prevent imposition in obtaining admission into the hospitals. All persons connected with it are medical men. It is open daily from nine to four; on Thursdays and Sundays at eleven o'clock. Children are vaccinated gratuitously at this office.

MAISON SCIPION, rue Scipion Faubourg St. Marceau, was originally an asylum for the aged and infirm. In 1636 it was attached to the Salpêtrière as a slaughter and bake-house; it is now a general bake-house for all the hospitals and asylums. Strangers are admitted.

BUREAU DES NOURRICES, 18, rue Ste. Apolline, to afford the inhabitants the means of obtaining wet nurses in whom they may confide, and to secure to the nurses the payment of their wages. The officers of this establishment are extremely careful in scrutinizing the health and morals of the nurses, and are answerable for their good conduct.

SECOUR à DOMICILE (*relief at home*).—In each of the twelve arrondissements is an office to afford relief to the aged and infirm; to poor women having large families; and gratuitous advice and medicine to the sick at their own houses. According to a recent report, the twelve offices relieved 68,720 individuals at an expense of 1,869,500frs.

THE MORQUE,

Quai de Marché Neuf,

Is a place to which dead bodies of unknown persons are carried and exposed to public inspection—those found in the river, or such as may have met with violent or sudden deaths, away from aid or assistance; they remain there for three days, with their clothes hanging over the place where they are laid, so as to afford a means of recognition. After any public accident, this place is visited by numbers who go to view the corpses; it is open all days, and entrance is free. The bodies are exposed and laid upon inclined planes; water from a jet is con-

stantly pouring over them, which afterwards runs off into the river, the building being on the border of the quay ; a glass partition separates the public from the bodies. There are places for seven. After three days, if not recognized, they are buried at the expense of the City. Notwithstanding the great care and cleanliness observed, the sight is anything but agreeable.

PRISONS.

UNDER the early princes of France, the state of the Prisons was such as would be contemplated with horror in the present day ;—they were for the most part subterranean dungeons devoid of light, and scantily supplied with air, in which fires were unknown, and where pity or any of the common feelings of humanity never entered, save in the person of some innocent victim of policy or superstition ; a stone projection was built in one corner for a bed, at one end of which one stone rather larger than the rest was placed as a pillow. No division was known, no classification—all were huddled together in the same building ; the innocent, the guilty, the virtuous, and the deep-dyed criminal were confounded together in the one receptacle ; and the poor lunatic, whose affliction was his misfortune, had no milder asylum than the hardened criminal. Changes for the better, it is true, took place at intervals from 1665 to the reign of Louis XVI. ; but they were trifling in comparison with the sweeping ameliorations introduced into this as well as many other departments of civil government by the Revolution. Prisons have been enlarged and improved, the prisoners classed, and a system of order and cleanliness made to prevail ; and above all, a proper distinction made between the accommodation prepared for the condemned and those who should be deemed innocent until the law has declared her judgment. Prisoners are for the most part employed according to their respective talents or professions ; of their earnings one-third goes to the prison, one-third to the prisoners while confined, and the remaining third is

reserved to form a fund for them at the period of their liberation. There are eleven prisons in Paris.

The DÉPÔT DE LA PRÉFECTURE DE POLICE, 1, Quai des Orfèvres, built in 1828, is a place of temporary detention, where persons arrested by the police are confined till their examination before a judge. The rooms are well ventilated, and arranged judiciously. The men are separated into two classes—those arrested for criminal offences, and those committed for misdemeanours only. There is also a separate place for those prisoners who are enabled to pay for the accommodation of the *Pistole*, and for a small fee secure the advantage of a private room and better provisions. If on examination there appear reasons for further detention, the male prisoners are removed to La Force, and the females to St. Lazare.

LA FORCE, rue du Roi de Sicile.—This prison was formerly an hotel belonging to the Duc de la Force, whence its name; it was subsequently formed into two prisons, which in 1830 were united into one, now used as a place of detention for male prisoners under accusation, before committal for trial. This prison is composed of several detached buildings, each having a separate court; it is three storeys high, entirely constructed of stone bound together by iron bars. The prisoners are classed according to their age and degrees of guilt. It was here the dreadful massacre took place on the 3rd of September, 1792, when 160 prisoners fell victims to popular fury; among them was the unfortunate and beautiful Princesse de Lamballe. There are usually 700 prisoners at a time within the walls,* and the yearly committals amount to about 10,000.

LA CONCIERGERIE.—This prison forms a part of the Palais de Justice, and is chiefly used as a dépôt for

* This prison being situated in a crowded neighbourhood, and the buildings being both inconvenient and in bad condition, it is intended to remove the establishment to the new prison building in the Faubourg St. Antoine, which will contain about 1200 prisoners. They will be divided into separate classes; and all the modern improvements will be in active operation.

prisoners during their trial, and previous to undergoing the punishment of the pillory. It still bears the character of the feudal times, when its interior, which is airy and well arranged, served as prison to the Royal residence. The entrance is on the quai de l'Horloge. Here may be seen the room in which Count Lavalette was confined, and whence he escaped through the devoted interposition of his wife; and the dungeons which enclosed the Princess Elizabeth, Robespierre, and Louvel (the murderer of the Duc de Berri); they are no longer used. In this prison, also, the unfortunate queen Marie Antoinette spent the seventy-six days previous to her cruel execution. The room she occupied was afterwards fitted up as an expiatory chapel, and beautifully ornamented with paintings by the first artists; these have been removed, and the rooms employed for the general uses of the establishment. Apply for admission to the *Secretary of the Préfecture de Police*.

SAINTÉ PÉLAGIE, rue de la Clef, was formerly well known as the Debtors' Prison; at present it is only used as a place of detention for political offenders. It is large and well-aired, and capable of containing from two to three hundred prisoners; its name is derived from an actress so called, who became a penitent in the fifteenth century.

SAINT LAZARE, 117, rue Faubourg St. Denis, is a prison devoted to females; here women are confined previous to trial; also such as are condemned to any imprisonment short of twelve months; female debtors; and the frail part of the community who infringe any of the sanitary regulations of the police. The younger girls are divided from the more mature, and all are employed in sewing and making feathers or trinkets; their beautiful needlework is renowned through Paris. There is a chapel attached, where every Sunday they perform their religious duties. There are generally from 900 to 1,000 prisoners at a time, and the average number annually confined is 10,000.

CLICHY, rue de Clichy, is a plain building of recent

construction, altogether devoted to persons unable or unwilling to fulfil their pecuniary engagements. Imprisonment for debt does not often take place, from the odd circumstance of the detaining creditor being compelled to support the prisoner, and also from the circumstance that, however rich the party may be, the debt is cancelled by five years' imprisonment.

LA ROQUETTE, close to the Cemetery of Père la Chaise.—This prison, the strongest in Paris, receives those who are condemned to death or to the hulks. The building is isolated, and very extensive, having accommodation for 320 prisoners, each occupying separate cells. Immediately opposite is

LA PRISON DES JEUNES DÉTENUs, bearing some similitude to an ancient castle of the middle ages, and in its objects not unlike the Millbank Penitentiary of London. The inmates are classed according to their ages and degrees of guilt. Each separate building has a court-yard for air and exercise.

LA PRISON DES MADELONETTES, rue des Fontaines, was formerly a convent of nuns, who devoted themselves to the reformation of prostitutes. It is now exclusively a prison for women of that class having committed minor offences. They are encouraged to work by having a portion of their earnings given to them; but as the work is not obligatory, many remain idle. There are generally from 400 to 500 confined here at a time. Part of this prison is also adapted to receive young male offenders of early age previous to trial.

HÔTEL BAZANCOURT, quai St. Bernard.—Here are confined members of the National Guard for breaches of discipline. At the back of this prison is a house of correction for youths from ten to fifteen, who betray evil dispositions, and are placed there by their parents or relatives.

The **ABBAYE**, 10, rue Ste. Marguerite, is part of the old Abbaye of St. Germain des Prés, and is well known in history for the dreadful sufferings of many distinguished persons in the Revolution. It is now occupied as a

military prison for soldiers before trial by court-martial, and for short imprisonments. The dungeons of this keep, which formerly served the abbots with the means of displaying their tyranny, are numerous and gloomy, and certainly cannot be supposed to have come there by accident.

There are several Philanthropic Societies connected with prisons, their discipline, and the well-being of prisoners and their reformation; of which we shall only mention the following:—

SOCIETY FOR THE IMPROVEMENT OR THE DELIVERANCE OF PRISONERS; under the immediate superintendence of the Archbishop of Paris and a committee of benevolent ladies. Their wants are relieved, their minds improved, and their cause investigated when necessary.

SOCIETY FOR THE PATRONAGE OF YOUNG LIBERATED CRIMINALS; for guiding their conduct while confined, and watching carefully over the fruits of their instruction after the term of their imprisonment is completed. Government lends pecuniary aid to this society, and prizes are given for good conduct, to excite emulation.

There is also a society of a similar nature, for females, presided over by the poet Lamartine.

THE
ENVIRONS OF PARIS.

PARIS has one peculiarity in which it differs from most capital cities, viz., in being fashionable throughout the whole year. The Court and the Royal Family are mostly stationary, or, if leaving the capital for a few days or weeks, seldom exceeding a few miles' distance for their temporary residence; the nobility, therefore, constant attendants on royalty and ministerial influence, feel no desire to absent themselves from the capital; the independent man and landowner clings to it as the focus of luxury and enjoyment. Indeed, France possesses no town which fashion has as yet sanctioned as a summer residence; the consequence is, that everything which can be thought of to heighten enjoyment is in requisition in Paris, and those desirous of any relaxation have even been induced to render its immediate environs capable of answering all their wants. It is closely surrounded by numerous points of interest—royal palaces imbedded in the midst of luxuriant groves and gardens; magnificent mansions, villas and rural dwellings of various architectural fancies, all rich in beauty of situation, and many possessing splendid collections of paintings, sculpture, and objects of art. The winding Seine, which clings to Paris and seems to leave it with regret, is traversed by many bridges, and its banks are adorned with villages, many of which are celebrated for some historical association, or as the residence, past or present, of men whom the admirers of the arts and literature love to remember; the woods of Vincennes, Meudon, Boulogne, Romainville, and St

Germain, interspersed with fine roads and beautiful and retired pathways, form delicious walks; the valleys of Montmorency and Montreuil, the nurseries of Vitry and the rose-grounds of Fontenay, are all worthy of contemplation; the ruins of the ancient Romans will attract the antiquary, and the curious generally will visit the celebrated porcelain manufactories of Sèvres;—but who is there with a mind to think and feelings capable of being gratified, that will fail to pay many visits to the far-famed *Versailles*, brilliant and splendid in the past, grand and glorious in our days! Words fail to describe wonders that memory finds it difficult to recall.

We shall only describe, and that briefly, such places as are of more immediate interest to the stranger; but persons making a long residence in Paris can scarcely employ their leisure days in a more agreeable manner than visiting all; a list of them, and the easiest modes of reaching them, has already been given in pages 44—46.

ALFORT

is about two leagues from Paris. A celebrated Veterinary College is established here in the buildings of an old castle; it contains a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology; a botanical garden; a hospital for sick animals, which are admitted on reasonable terms; a flock of sheep for experiments on the crossing of breeds; a flock of Thibet goats; a herd of foreign swine; and an amphitheatre where lectures are delivered on veterinary medicine and rural economy.

ARCEUIL,

About three quarters of a league from Paris, derives its name from the arches of the aqueduct constructed by the Romans, and passing by the village. The church, which is of the age of St. Louis, is remarkable for the sculpture of its Gothic porch. The country round is very beautiful.

AUTEUIL

Is situated on an eminence about a league to the west of Paris, and at the entrance of the Bois de Boulogne; it is of remote antiquity, and possesses a church of the early part of the seventeenth century, the porch and tower of which are much older. Pleasantly situated, it is remarkable as having been the favourite retreat of Boileau, Molière, Racine, La Fontaine, Franklin, Helvetius, and other eminent men. Opposite the church is a monument to the memory of the Chancellor d'Aguesseau, who died here in 1751.

BAGATELLE

Is a small but elegant country-seat situated in one corner of the Bois de Boulogne near the river, and built for the Count d'Artois before the Revolution. During the reign of Napoleon, it was occupied by Eugène Beauharnais, and after the Restoration became the residence of the Duc de Berri. The interior arrangements form a fit combination of convenience and luxury. The name was derived from the circumstances under which the building was raised—a heavy wager between the Count d'Artois and another royal personage, that such a building could not be erected in sixty days in that situation; it was undertaken by Belanger, and finished in fifty-eight days. It is now occupied by the Marquis of Hertford, an English nobleman.

BELLEVILLE

Is situated on a height at the extremity of the Faubourg du Temple, and commands a fine view of Paris. On the side of the hill are a great number of guinguettes, with bowers and shady walks in which hosts of Parisians of the lower classes assemble on Sundays and holidays. Here and on the adjacent heights was fought a desperate engagement between the French and the Allied armies on the 30th of March, 1814; the following day the terms of capitulation were signed by the Emperor of Russia and the King of Prussia.

BELLEVUE,

Two leagues west of Paris, delightfully situated, commands an extensive view of Paris and the windings of the Seine. Madame de Pompadour was so struck with the beauty of the situation, that she caused a château to be erected here, which was converted into barracks at the Revolution; it has since been destroyed.

BOIS DE BOULOGNE,

A charming enclosure or park at about a mile's distance from the Barrière de Neuilly, interspersed with numerous walks, and much frequented as a drive by the fashionables of Paris. Previous to the year 1814, it was a wood or forest in the full sense of the word; but on the Allies approaching Paris, the Prussians pitched their camps here, and destroyed most of the trees for space and firewood. It has since been replanted, and is once more growing thick and shady; a considerable extent of the new fortified wall runs through the wood, and destroys the charms of its immediate neighbourhood.

BOURG LA REINE,

Two leagues to the south of Paris, is situated in a pleasant valley, where Henry IV. erected a house for his mistress, Gabrielle d'Estrées, to which he repaired as often as the cares of government would permit. The house is now occupied as a ladies' school, and a room is shown which is said to be in the same state as when occupied by the royal mistress.

CHANTILLY,

A town ten leagues from Paris, is celebrated for its Park and the ruins of the once magnificent residence of the Montmorencies and Condés. The Château was destroyed by a mob from Paris in the early part of the first Revolution. The Château Bourbon, built upon the moat of the ancient castle, contains many very fine paintings,

formerly belonging to the Château Chantilly, which were concealed at the approach of the infuriated destroyers. The stables of the ancient castle still remain in their original magnificence, a building 590 feet in length, with accommodations for 200 horses; the exterior is so beautiful as to induce in strangers' minds the belief of its being the ancient castle itself. In front is the Race Course, on which races take place annually in the month of May; and being patronized by the Royal Family, are numerous and fashionably attended. The Forest of Chantilly, adjoining the Park, contains 7500 acres; in its centre is a circular area, from which twelve roads branch out in different directions; it is called the *Table Ronde*, and was formerly the rendezvous of hunting parties, and was also the place in which the festival of St. Hubert, the patron-saint of sportsmen, was celebrated. The Lakes of Commelle, which are at a short distance, are deserving of a visit. Near them is the *Château de la Loge*, a Gothic structure, originally erected in 1227 by Blanche de Castille, and recently restored and fitted up in accordance with the original designs. Here on St. Hubert's day large numbers of well-appointed horsemen "meet" for a grand hunting-match in honour of their patron.

COMPIÈGNE,

About seventeen leagues from the capital, is one of the most ancient residences of the French sovereigns, having formed part of the domains of the crown ever since the reign of Clovis, who is known to have had a hunting-seat here. At the siege of the town, Joan of Arc was taken prisoner by the English, in 1430. The present palace, an elegant but not imposing structure, is pleasantly situated between the park and town. Here Napoleon first received the Archduchess Maria Louisa, afterwards his empress; on which occasion it was magnificently fitted up. The grand gallery, built by Napoleon, 100 feet long, 40 wide, and 30 in height, is much admired and is adorned with allegorical designs of his principal victories. The other apartments are also highly orna-

nented with paintings. The Park (or forest) contains 29,800 acres, and is laid out for the pleasures of the chase.

ENGHIEN,

Four leagues from Paris, owes its celebrity as a bathing residence for invalids, to a sulphurous spring discovered in 1766. The bathing-houses are remarkable for the neatness of their arrangements and the extent of their accommodations. The scenery around is very picturesque.

ERMENONVILLE,

Situated ten leagues north-east of Paris, is remarkable as the place where J. J. Rousseau died and was buried. M. de Girardin, to whom the property belonged, invited him there in May, 1778; he died in the July following, and was buried in an island in the great park, called the *Isle des Peupliers*, where a monument was erected to his memory. Among the illustrious persons who have visited his tomb are Marie Antoinette, the Emperor Joseph II. of Austria, and Gustavus III., King of Sweden. Upon the invasion of the Allies in 1815, such was the respect shown to his memory, that the village was exempted from military contributions. The tomb is ornamented with two bas reliefs, and bears two inscriptions: *Vitam impendere vero*; and *Ici repose l'homme de la nature et de la vérité*. The park also contains several objects of curiosity, among which is the *Temple de la Philosophie*, a circular building ornamented with six columns of the Tuscan order, each consecrated to the memory of a great name—"Newton," *lucem*; "Descartes," *nil in rebus inane*; "Voltaire," *ridiculum*; "W. Penn," *humanitatem*; "Montesquieu," *justitiam*; "J. J. Rousseau," *naturam*.

FONTAINEBLEAU,

Fifteen leagues from Paris, is a large, regularly-built town, situated at the entrance to the forest of the same name, and from its romantic scenery, and magnificent and

ancient royal residence, should be visited by every traveller, who must spare a day from the attractions of the capital for the purpose. The easiest and quickest mode of conveyance is by the railroad as far as Corbeil; and by starting with the first train, the distance may be accomplished both ways in one day, and ample time allowed to the stranger for visiting the château and taking refreshments; though two days would be most agreeably occupied in viewing the many attractions of this charming spot. The palace is said to have owed its origin to the following affecting incident:—Louis VII., who was very fond of hunting, while enjoying his accustomed sport in this neighbourhood on one occasion, during a hard run, missed a favourite greyhound, called *Bleau*; a strict search was made for him in every direction, and he was at length found lying quite exhausted across a small stream that flowed from a rock close by. On the king being informed of it, he rode up to the spot, when the poor beast, hearing his master's voice, had just strength enough to turn towards him, and expired. Louis ordered a fountain to be placed on the spot in memory of his faithful friend, and gave it the name of *Fontaine Bleau*. A small hunting-seat was afterwards erected here, which was the occasional residence of the subsequent kings, but the credit of erecting the present magnificent château is due to Francis I., who was much struck with the beauty of the situation, and its convenience for the sport of hunting. His successors enlarged and embellished it, and at the present day it exhibits fine specimens of various styles of architecture from the time of Francis I. to that of Louis Philippe, by whose munificence it has been thoroughly repaired, and the interior completely restored in accordance with the original designs.

In 1654, Christina, Queen of Sweden, who had abdicated her throne at the early age of 28, resided here, and barbarously murdered Monaldeschi, one of her former favourites. Here also Louis XIV. revoked the Edict of Nantes, a fatal act to France, but which the monarch considered highly agreeable to the Almighty. Napoleon

frequently resided here; he kept Pope Pius VII. a prisoner for two years within its walls; and here he himself abdicated his throne in 1815. In one of the rooms is shown the table on which he signed his abdication; it is a small round mahogany one, and he is said to have struck his penknife into it in the irritation of the moment. The *Gallery of Francis I.*, 196 feet long, contains fresco paintings by Primaticcio and Rossi, which after a lapse of three centuries have been restored to their original beauty; it also contains a number of marble busts of artists, philosophers, kings, ministers, and warriors, renowned in the histories of various nations. The *Gardens* are large, laid out partly in the English syle, and partly by Le Notre, and contain a number of statues reckoned very fine. The *Forest*, which abounds in game, is 34,000 acres in extent, and is justly celebrated for the variety and singularity of its romantic prospects.

As his present Majesty with royal liberality has concentrated the glories of France in a home worthy of the nation at Versailles, so here he has with equal liberality enshrined the sister-arts of painting and sculpture. As the visitor passes through its rooms and halls, he recognizes at every step the great and the good of the best periods of French history, and walks as it were surrounded by the shadows of departed greatness of all ages. Louis Philippe was not satisfied with repairing and embellishing what already existed, but new and vast apartments have been added. In 1837 was celebrated here the marriage of his eldest son with the graceful and high-minded Princesse Hélène de Mecklenburg, the widowed mother of the interesting young Comte de Paris.

The Great Court is celebrated as the place in which Napoleon took leave of his old Guard, and lies in front of the palace, while the Entrance is reached by a double flight of stone steps, disposed in form of a horse-shoe, which has something very peculiar in its appearance, though quite in harmony with most of the buildings of that period. The palace is vast, consisting of several *corps de bâtimens*, several of them having open courts between.

FONTENAY AUX ROSES

Derives its name from its great number of fountains or springs, and from its numerous rose-trees, which scent the air with most delicious odours. Strawberries also grow here in great abundance. It is situated two leagues southwest of Paris. The church is of the thirteenth century.

GROSBOIS,

A hamlet four leagues from Paris, owes its celebrity to its Château and the illustrious personages to whom it has belonged. It was built by Charles de Valois, natural son of Charles IX. Previously to the Revolution it was purchased by the Count de Provence, afterwards Louis XVIII., and then became successively the property of Barras, General Moreau, and Napoleon, who presented it to Berthier, by the children and widow of whom it is now enjoyed.

ISSY,

One league from Paris, is supposed to derive its name from an ancient temple dedicated to Isis. On a height opposite the church is an old Gothic structure, said to be the ancient palace of Childibert. In 1659, the first French opera, entitled *Issé*, was represented here. In one of the country-houses of this village, Cardinal Fleury died, in 1743.

MALMAISON,

A Château and grounds three and a half leagues west of Paris, and near the village of Reuil, is celebrated as having been the favourite residence of Napoleon and the Empress Josephine, and of the latter after her separation from Napoleon. Here she died in 1814, and was buried in the chapel of Reuil. The furniture, pictures, and works of art having been sold, there is little beyond its historical associations to attract the stranger.

MAISONS ALFORT,

Two leagues south-west of Paris, has a church, the tower of which was built by the English at the time they were in possession of supreme power in France. There is also a flower-garden of great celebrity, where plants and flowers of every species may be seen in their utmost beauty.

MEUDON,

A charming village two leagues from Paris, is remarkable for its Château and Park, erected in 1660 by Henri de Lorraine, son of the Duc de Guise. The park and gardens were laid out by Le Notre, and are very extensive. In 1795, the château was nearly destroyed by fire. It was restored to its former splendour by Buonaparte, who appropriated it in 1812 as the future residence of his son. The park is much frequented in summer by the Parisians. Near the park are the curious chalk quarries of Moulineau; they are of vast extent, several hundred feet below the summits of the Hill of Meudon, and are supported at intervals by enormous pillars of chalk, which, seen by torch-light, have a most picturesque effect.

MONT CALVAIRE.

This hill is one of the highest elevations near Paris, being 558 French feet above the Seine, and lies about two and a quarter leagues from the capital. For ages it was the residence of hermits; a chapel was built here in the seventeenth century, and consecrated in 1633, and at the same time three lofty Crosses, representing Christ crucified between two thieves, were erected, from which circumstance it derived its present name. The acquisition of a piece of the *true Cross*, which was exposed on certain days, attracted vast multitudes of devotees; and until the Revolution it was regarded as a place of extraordinary sanctity. In 1791, the communities of priests and

hermits were suppressed by the Constituent Assembly ; at a future period Napoleon caused all the buildings, chapels, &c., to be razed to the ground, and built in their place a magnificent structure to serve as barracks, which at the Restoration was bestowed upon the *Pères de la Mission*, and Mont Calvaire once again became a place of pilgrimage for the devout. At the Revolution of 1830, the establishment was suppressed ; and the site has been chosen for one of the strongest forts in the second line of the new fortifications. The fort is called Fort Mont Valérien.

MONTMARTRE

Lies to the north of the city, which it overlooks. Before the early Revolution, a convent of Benedictine nuns stood on its summit, some remains of which may yet be seen near the church. It was on this hill that Joseph Bonaparte established his quarters on the approach of the Allies in 1814 ; the Silesian army stormed it, and the French fled into Paris. There are a number of windmills on its summit, from which the view is very fine.

MONTMORENCY,

A small town between four and five leagues from Paris, situated on the summit of a hill and commanding an extensive view of the valley of the same name, is considered one of the most picturesque spots in France. It is also remarkable as having been the place of residence for several years of J. J. Rousseau ; his house is called the Hermitage, and afterwards became the property of the composer Grétry. It was here he composed his delightful novel of *La Nouvelle Héloïse*. The church is fine Gothic structure, with windows of magnificent painted glass. The forest affords some romantic and pleasing walks and rides ; it is much frequented by parties of pleasure in the summer. Donkey-riding is a favourite pastime. The country round is entirely planted with vines and cherries.

NANTERRE,

Two leagues and a half from Paris, and one of the stations of the St. Germain railroad, is one of the most ancient places in the environs. Ste. Geneviève, the patroness of Paris, was born here in the fifth century. The church was built about the year 1300. The day following the last Sunday in May, the very interesting ceremony takes place of crowning the *Rosière*. The rector of the parish selects from among his flock three girls of the age of eighteen years, most distinguished for their good conduct. The Paris authorities assemble in the evening, and proceed to the election by ballot, of the *Rosière*. The fortunate girl is crowned in the presence of the authorities and her friends and neighbours, with a garland of *white roses*, in token of her purity of life, and she receives besides a present of 300frs. This pretty festival always attracts a numbers of visitors.

NEUILLY,

A village delightfully situated at about half a league from Paris, and on the left bank of the Seine, lies on the high road to St. Germain. It is celebrated for its bridge which crosses the Seine, a structure very much admired by engineers and architects. In a charming rural retreat of unpretending magnificence in this village, the present King, when Duke of Orleans, resided, dividing his time between the education of his noble family, and a deep devotion to the fine arts. The late Revolution drew him from his retirement to the cares of royalty; yet such was his attachment to this ancient residence, that it still is considered the *home* of the family. It was in driving down to Neuilly to take leave of the Queen, that the late Duke of Orleans met with the sad accident that cast a gloom over the land of the Gauls, from which it has not yet recovered.

PASSY,

A favourite retreat for ages for the learned and scientific of Paris, is close upon the capital, and stands at the

entrance of the Bois de Boulogne. Its site is elevated, its air salubrious, and it possesses besides some mineral springs strongly impregnated with iron. The celebrated Franklin resided here in 1788; here also died the famous Abbé Raynal in 1796; and in 1803, Piccini, the rival of Gluck. There is a small theatre and a building called *Ranelagh*, where a fête champêtre takes place every Sunday during the summer months. Many English families reside here.

POISSY

Is an ancient town five leagues west of Paris, where formerly the kings of France possessed a palace. St. Louis, who was born here, erected the stone bridge across the river, supposed to be one of the longest in the kingdom. In one of the chapels of a handsome church built by Philippe le Bel, is still shown the font in which St. Louis is said to have been baptized. The painted glass in the window represents his birth.

RAMBOUILLET

Is a small town twelve leagues' distance from Paris, frequently mentioned in history in consequence of its royal residence, a vast and curious Gothic structure, in which Francis I. died in 1547. The château stands in the centre of a lawn, is built in form of a horse-shoe, and is flanked with towers; in one of the turrets is shown the apartment in which Francis I. slept and held his levées, and still preserved in the same condition as during his life-time. The gardens, which are extensive, were laid out by Le Notre. The parks contain 3000 acres, and are surrounded by a forest of nearly 30,000 acres. From an eminence in the park the cathedral of Chartres, distant twenty-seven miles, is distinctly seen.

REUIL,

Situated at the foot of a hill three leagues and a half from Paris, was a favourite place of residence of Cardinal Richelieu. His house and grounds, on which he had spared no expense, were purchased after the Revolution

by Marshal Massena. The church, part of which is supposed to be of very ancient date, is tolerably well built; it contains an exquisitely beautiful monument erected to the memory of the Empress Josephine, by her son and daughter Eugène and Hortense, which stands unrivalled for interest and execution; near to it is the tomb of the Count de la Pagerie, her uncle.

ROMAINVILLE,

About four miles from Paris, contains a château and park, the latter of which, though not extensive, embraces nearly a complete collection of all the foreign trees and shrubs that have been naturalized in France. Its proximity to Paris and the agreeable shade of its tufted trees, cause it to be much frequented by the inhabitants of the north-east faubourg.

ROSNY,

A village on the banks of the Seine fifteen leagues from Paris, is remarkable for an elegant country-seat in the centre of an extensive park, the birth-place of the celebrated Sully. In 1818 it became the property of the Duc de Berri, and in June, 1830, his widow gave a splendid fête there to Charles X., the Royal Family of France, and the King and Queen of Naples, together with a large number of the nobility; many of the royal and noble guests, together with the hostess and her children, in less than five weeks were wanderers in foreign lands, unrelieved and unpitied. The Duchess had caused to be erected here an hospital in memory of her late husband; the chapel was consecrated in March, 1824, and the heart of the royal victim was removed here from St. Denis, and placed in a cenotaph of white marble, surmounted by a gigantic statue of the patron saint in the act of pronouncing his benediction; on the pedestal is an appropriate inscription.

ST. CLOUD.

The Town and Palace of St. Cloud, situated about two leagues west of Paris, are nearly coeval with the French

monarchy. The kings of the first race had a mansion there; and it was at St. Cloud that Henry III. was assassinated in 1589. The palace will ever be remarkable in the annals of France, for the revolution that was effected there on the 10th of November, 1799, which placed Napoleon at the head of the government of France. The town till very lately presented a mere heap of steep and crooked streets, all descending to a wide open place bordering on the river; but being a favourite resort of the Parisians, and a railroad passing at the back, many improvements have been made, and wide and convenient thoroughfares have been opened. As many as 60,000 persons go from Paris on the principal days of the fête, which is held in the park, and lasts about ten days, beginning on the first Sunday after the 6th of September. There are many very beautiful country-seats in its neighbourhood. The objects principally worthy of notice besides the palace, are the Bridge, part of which dates from 1556, and part from 1815, in which year it was blown up to arrest the progress of the Allied troops; in 1840 projecting foot-paths were added to it on each side;—the ruins of the Old Church;—the New Church, and the Cemetery, containing among other tombs that of the celebrated Mrs. Jordan.

The Palace is situated to the left of the bridge on entering St. Cloud, and commands a magnificent view of Paris and the surrounding country. It is the general summer residence of the court, and is handsome and convenient without possessing striking architectural features; it is distinguished by its beautiful gardens and park, its magnificent cascades, and the master-pieces of painting and sculpture which it contains. It was originally built in 1572, by Jerome de Gondy, a rich financier; Louis XIV. purchased it in 1658, and presented it to his brother, the Duke of Orleans, who spared no expense nor pains to adorn it; Le Notre was charged with the plantations, and was thought to have succeeded better in the park of St. Cloud than in any other grounds which he laid out. This magnificent seat remained in the Orleans

family till 1782, when it was purchased by Louis XVI. for his beautiful queen. In 1793 it shared the fate of other royal residences, and became national property. This château is an irregular building; the principal front is 140 feet in length, by 70 in elevation; on the pediment is Time pointing to a dial surrounded by children; the cornice is supported by columns of the Corinthian order, surmounted by allegorical statues of Force, Prudence, Wealth, and War. In the pediment of the right wing is Cybele; and in four niches are statues of Youth, Music, Eloquence, and Feasting. In the pediment of the left wing is Bellona; and in niches are statues of Comedy, Dancing, Peace, and Plenty.

The Interior.—The first suite of rooms consists of the grand apartments at the end of the Great Hall: to the right of the hall is the marble staircase, and to the left another staircase leading to the corridors of the upper apartments. It also contains a fine statue of Epaminondas, and two antique busts of Roman emperors. The Marble Staircase leads to the *appartements d'honneur*, which are numerous, transcendently splendid in decoration, and rich in objects of art and curiosity: the illustrations and paintings are very beautiful.

The Park, about four leagues in circumference, has at all times been a favourite resort of the Parisians. It is divided into the *Petit Parc* and the *Grand Parc*; the former begins at the château, and extends to the left, almost always on the ascent, to the summit of the hill; this part contains gardens and flower-beds, ornamented with pieces of water, and decorated with statues; a small part to the left of the *Bassin des Vingt-quatre Jets*, is called *La Félicité*, and is laid out as an English garden. The *Grand Parc* extends from the river to beyond the summit of the hill. The entrance is formed by two iron gates, one of which leads to the Place and the other to the Grand Avenue, terminating in an esplanade called *l'Etoile*. This avenue contains a range of shops constructed in 1807, which are let during the fête, producing to the town a considerable income. *The Cascade* is

divided into two parts, called *la Haute*, and *la Basse Cascade*. Upon steps from distance to distance, are placed urns and tables, from which water flows into basins situated one above another, the last of which supplies by means of an aqueduct, the lower cascade. The Basse Cascade nearly resembles an horse-shoe in form, and is not less imposing than the former, by the abundance and rapid expansion of its waters; it is much larger and produces a more striking cascade. The architecture of the cascade is ornamented with rock and shell-work; nothing can be more enchanting than the spectacle it presents when in full play. The water is so judiciously distributed, and the forms into which it falls are so diversified, that it is preferred by many to the fine water-works at Versailles. It has been calculated that 3700 hogsheads of water are necessary to supply these cascades per hour. The reservoirs which distribute the water, are so disposed that they can play every fortnight for four hours together. The Grand Jet d'Eau, to the left of the cascades, throws its waters with immense force and rapidity to the height of 125 feet; it forms the central point of a white marble bason one acre in extent of surface, surrounded by lofty trees, on the tops of which the water falls in refreshing showers: it consumes 600 hogsheads per hour, and is capable by its repulsive force of raising a weight of 130lbs. One of the finest spots in the park is that on which stands the Lantern of Diogenes, copied by order of M. de Choiseul, from the famous Athenian monument by Lysacretes; Napoleon raised the obelisk. During the imperial government, this lantern was always lighted when the council was sitting at St. Cloud.

Fête.—This fair is the most celebrated in the vicinity of Paris, and attracts an immense multitude. It is held in the park, and no one who has not seen it can imagine the number of persons of all classes who are here drawn together. Dancing, music, shows, and light games occupy the day; in the evening the grand avenue is brilliantly lighted up; the areas where the dancing takes place sparkle with innumerable lamps, and the cascades

seem to throw down rivers of fire. During the fête the state apartments are open to the public. *The Royal Manufactory of Porcelain at Sèvres*, on the extremity of the park of St. Cloud, is also open to the public. The cascades and the grand jet d'eau play on each of the Sundays from three to five o'clock.

Strangers visiting St. Cloud are admitted to view the palace at any time during the absence of the court.

ST. DENIS.

This town, two leagues to the north of Paris, owes its celebrity to an ancient abbey of Benedictine monks, and to the circumstance of the kings of France having chosen its church for their place of burial. A pious lady named Catulla, erected a tomb here for the remains of St. Denis and his fellow martyrs, having purchased their bodies from the executioner; a chapel was shortly after built upon the spot, and in the year 580, king Chilperic laid the remains of his son Dagobert, the first Prince known to have been buried here. Dagobert I. founded the abbey in 613: subsequent monarchs enriched this royal shrine till its modest origin was lost in the splendour of a cathedral of unrivalled beauty, which in the fever of popular misrule was afterwards nearly reduced to a heap of ruins; the magnificent collection of tombs and monuments which for a series of ages had been erected to the memory of kings, queens, and heroes,—the oriflamme, or sacred banner of France, the sceptre and sword, the sword of Joan of Arc, the chair of Dagobert, and numerous relics and curiosities disappeared; the remains of the kings and queens of the three races of the French monarchy were disinterred from their splendid repository, and thrown with every mark of contempt and degradation into a large trench without the church prepared for their reception. The church of St. Denis, as it now appears, was built at various periods. Of the first erection, about 775, only the crypts and subterranean chapels round the choir remain; Suger, abbot in the time of Louis VII.,

nearly destroyed the old buildings, and erected a more splendid edifice about the year 1140, of which the porch and two towers still exist; the remainder of the church, as at present standing, was rebuilt during the reigns of St. Louis and his successor, between the years 1230 and 1280. Few buildings in France can lay claim to such high antiquity. The constructions of the time of St. Louis being raised on those of Dagobert and Charlemagne, form as it were two distinct churches, one of which is subterranean, and the other level with the ground. Towards the close of the imperial reign, this venerable Gothic structure was partially repaired, the royal vaults were cleared and improved, the subterranean vaults were refitted with exquisite taste, and the church resumed some portion of its ancient splendour. Within the last few years, it has been almost entirely restored. The grand altar is remarkably splendid, but can only be seen during the time of service, which commences every day at ten o'clock; it was erected for the marriage of Napoleon with Maria Louisa, when it was placed in the Gallery of the Louvre, and afterwards presented by the Emperor to the church. Behind the altar is a shrine containing the relics of St. Denis, which was given by Louis XVIII. Two expiatory altars have been erected on the right, one to the race of Merovingian monarchs, and the other to the descendants of Charlemagne. On the left is an altar consecrated to the kings of the third dynasty, whose names are inscribed on a beautiful column. In the vaults may be seen the massive bronze gates intended by Napoleon for the entrance to his tomb. The remains of Louis XVI. and Marie Antoinette were transferred to these vaults in 1816, and here also are interred the Duc de Berri, the Prince de Condé, and Louis XVIII. The statues, busts, and paintings are very numerous, very curious, and some of them of great antiquity.

There are three fairs annually at St. Denis; that most frequented commences the Saturday or Wednesday after 11th of June, and lasts a fortnight; the second begins on the 24th of February, and also lasts a fortnight; and

the third on the 9th of October (St. Denis's day), and lasts nine days. The number of inhabitants is 5000.

ST. GERMAIN-EN-LAYE,

A town of great antiquity, at four leagues' distance from the capital, derives its latter title from the forest of Laye, which formerly surrounded it. Francis I. built a palace here, in which several of his successors have been born. Louis XIV. was fondly attached to this residence, and spent most of his early leisure in the enjoyment it afforded. He presented it to Mademoiselle de la Vallière for her residence, when he transferred his affection to Madame de Montespan. James II. of England resided here in his exile, and kept the semblance of a court for ten or twelve years till his death, in 1701. During the Revolution, the old palace was converted into barracks, and at present it is used as a military prison. The situation is particularly beautiful, and the terrace running along the border of the forest unparalleled for beauty of prospect, standing on an eminence overhanging the Seine. Beyond the river is an extensive plain diversified with châteaux and woods, with the towers of St. Denis in the distance. Behind is the noble forest, said to contain 8000 acres, walled round; good roads traverse it in every direction, and some of the finest trees in the kingdom are to be found in it. The interior of the palace still possesses charms for the curious; the decorations of the various apartments have disappeared, but their distribution has remained unaltered. For permission to visit it, application must be made by letter to the Governor.

At the foot of the hill is a mineral spring of some reputation. The air of St. Germain is considered so salubrious, that many English families have made it their place of residence; and a clergyman of the Church of England performs Divine service regularly in a chapel appropriated to that purpose. There is a railroad direct from Paris.

Two annual fairs are held here—the first, on the

Sunday following the 25th of August, lasting three days ; the second, which also lasts three days, takes place on the Sunday after the 30th of August, and is called *La Fête des Loges*; it is held in the midst of the forest, which at night has a very pleasing and picturesque appearance ; great crowds flock from all parts to it ; indeed, it is nearly as well attended as the Fête de St. Cloud.

ST. MAUR,

A celebrated village which some antiquaries suppose to have been founded by Julius Cæsar, owes its glory to an ancient Benedictine abbey, in which the famous Rabelais, then a monk, composed a great part of his *Pantagruel*. At St. Maur the first efforts at Comedy were made, in the reign of Charles V.

SÈVRES,

A village two leagues from Paris, on the road to Versailles, is known to have existed as early as the year 560 ; it is chiefly celebrated for its magnificent manufactory of porcelain, which forms part of the domain of the crown ; it is a handsome building, and contains a museum, consisting of a complete collection of foreign china and the materials used in its fabrication ; a collection of the china, earthenware, and pottery of France ; the earths of which they are composed ; and models of all ornamental vases, services, figures, statues, &c. The porcelain originally manufactured here was a composition of glass and earth, susceptible of being combined by fusion ; that now made is differently constituted, and requires great heat to be hardened. The paintings are executed upon the porcelain after it is hardened, and only a slight degree of heat is then necessary to fix the colours and enamel. The workmanship of the Royal Manufactory at Sèvres is much more highly finished than that of any other establishment in France, although the same substances may be used. The expenses paid from the Civil List amount to 300,000frs., which is about balanced by the receipts. The show-

rooms, which contain a splendid assortment of rich and costly articles, are open daily to strangers, who can purchase any article they may fancy.

The church is ancient, having been originally built in the thirteenth century, but a great portion of it is of modern construction. Behind the factory, on an eminence, is a small house in a fanciful style of architecture, in which Lully, the great master in music, composed a part of his works.

SURESNE,

A village at the foot of Mont Calvaire, was formerly famous for its wines, when in all probability epicureanism had not reached its present powers of discernment. The very interesting ceremony of crowning the *Rosière* takes place here on the Sunday following the 25th of August.

VERSAILLES.

This large and beautiful town is situated about four leagues from the capital. The earliest notice of it in history is in a charter granted by Odo, Count of Chartres, in 1037. It possessed from an early period, a collegiate church, a parish church, and an abbey; but notwithstanding these advantages, it continued but a mean village till the reign of Louis XIII., who built a hunting-seat in its vicinity, and thus induced many of the nobility to erect dwellings near it. Louis XIV. having projected the present magnificent palace, and being anxious to form in its neighbourhood a town of corresponding splendour, offered such encouragement, and granted such privileges to those who complied with his desires, that in a short time a town arose equal to his wishes, and gradually increased till, at the period of the first Revolution, the population amounted to 100,000.

There are a Cathedral and several other churches, which are deserving of a visit; a Public Library, containing 50,000 volumes; and a Museum, open to the public on Saturdays, Sundays, Mondays, and Tuesdays, from ten till four. There are also three annual fairs, lasting eight

days each. The air is salubrious, but cold; the streets are wide and clean, and the walks in the neighbourhood are numerous and delightful. A considerable number of English families reside here; and there is a small church in which public worship is regularly conducted by a clergyman of the Church of England.

The interior of the palace is only open to the public on Saturdays, Sundays, Mondays, and Tuesdays. The most direct plan of reaching it from Paris is to leave by the nine o'clock train of the Versailles and Meudon Railway, a station of which is near the palace. Time will thus be gained for looking around before the doors are opened (ten o'clock). The visitor, after satisfying his curiosity within, and walking over the gardens, is then recommended to visit the Grand and Petit Trianon, which require tickets of admission, (to be obtained on application by letter to *M. l'Intendant de la Liste Civile*, 9, place Vendôme,) and to return to Paris by the St. Cloud and Versailles Railroad, which will give him two fine views of the capital and the surrounding country.

The PALACE.—Ordinary language fails to convey an adequate idea of the splendour and attractions of this magnificent place; to do full justice to such a subject alone, would fill a volume; and we must therefore, in our brief description, content ourselves with such an account as will induce the inquiring traveller to search out and make himself fully acquainted with its many interesting historical associations, its numerous and unrivalled beauties, and the wonderful combinations of nature and art which centre in the palace and its domains. Some idea may be conceived of their vastness, from the fact that, during the intervals of peace, more than 30,000 of the troops not in actual service were frequently engaged at a time on the works. The difficulties attending the execution of his designs, so far from discouraging the king, seemed to add fresh force to his will, and, that his plans might be fulfilled, no expense was spared. It has been stated that the building of the palace, and the furniture and ornaments of the interior, cost less than

the other parts, and that nearly forty millions sterling altogether were laid out. In order to furnish a proper supply of water for the fountains and lakes, it was proposed to divert the course of the river Eure, and bring it through Versailles. The gardens, which are very large, were terminated by a park, about four leagues in circumference; and beyond this, was another, called the Great Park, covering a space of twenty leagues' circuit, and including within its woods several whole villages. M. Vatout, in his work on the Royal Palaces of France, thus describes its creation:—"The genius of man contending against the force of nature—rivers forced to leave their banks and bear their waters on through beds of marble; an army employing its leisure in a gigantic enterprise; a zealous emulation of the arts to raise themselves to an equality with the master-mind that had convoked them; a palace more splendid than any palace yet inhabited by the kings of the earth, raised from the plans of Mansard, adorned by the pencil of Le Brun, gardens laid out by Le Notre, and ornamented with the chefs d'œuvre of Le Juvet and Girardon—the head of a royal house lavishing millions the rich tributes of conquered nations—a brilliant court adding its luxury to the splendour of a royal residence—and then the inaugurating fêtes ordered by Colbert, animated by the talent of a Molière, handed down to posterity by La Fontaine, and presided over by a *semigod* in all the lustre of youth and beauty."

The original château was a plain red brick building, hardly covering more ground than the apartments immediately surrounding the Cour de Marbre. The alterations were commenced in 1664, under the superintendence of Le Vau, who continued them till his death in 1670. Mansard the younger was then appointed architect; and in 1681, Louis finally quitted St. Germain, and was followed by his whole court. The Chapel, which was commenced in 1699, was not completed till 1710. The Theatre was commenced in the reign of Louis XV., and opened on the occasion of the marriage of Louis XVI. (then Dauphin) in 1770. Other additions were made from time to time,

till at last it reached its present magnificence under the superintending taste and princely munificence of the present monarch.

During the minority of Louis XV., the court resided in Paris; but in 1722, it returned to Versailles, to leave it no more till forcibly driven from it by the infuriate mob in 1792; and the work of pillage and destruction commenced. The Convention converted the palace into an hospital; and there was even some intention of levelling it to the ground; but Napoleon saved it from destruction, and contemplated restoring it to its former grandeur. The expenses of so doing, however, which were estimated at fifty millions of francs, prevented his carrying his intentions fully into effect, and he only restored some of the apartments, and repaired the fountains and walls. Louis XVIII. was desirous of re-establishing the residence of the court here also; but his prudence overcame his wishes, and he confined himself to repairs and restorations. The altered state of public opinion would no longer admit of a court constituted like that of Louis le Grand; and it was reserved for the genius, the taste, and the magnificent liberality of *Louis Philippe* to give to it a destiny not less splendid than that to which it was at first assigned, and to rescue it from the obscurity to which it was hastening, by concentrating therein the lustre of many ages, by gathering to a focus the light of all the brilliant achievements of the last hundred years, and forming it into a grand temple of all that is great, good, and glorious in the history of his country. The smaller apartments have been converted into new saloons; immense galleries have been formed, stored with the best works of the sister-arts of painting and sculpture; the old paintings and decorations have been restored; a new and improved grandeur has been given to the heavy magnificence of former days, and it might almost be fancied that its founder had but recently quitted the scene of his glories. The very walls have been made eloquent, and speak to the eye and the heart from thousands of pictures;—the feuds of the early Gauls, the

achievements of Clovis, Pepin, Charlemagne, Charles Martel, and other illustrious men dear to Frenchmen; the numerous battles and glorious actions for which the nation is renowned; Louis Quartorze in all the splendour of his reign; the disastrous events of 1792; the career of Napoleon and the prodigies of the empire; the Revolution of 1830, and its brilliant consequences; and lastly, the eventful and glorious history of the present reign;—all these by turns are presented to the view of the astonished and delighted spectator, whose wonder is increased when he reflects that this palace, which for a century might be considered as the apotheosis of a single name, has now, at the bidding as it were of another mighty mind, become a vast historical museum, without a parallel in its own or any other country.

The Palace is approached by three splendid avenues, all terminating in the Place d'Armes, and forming an agreeable promenade, similar to the boulevards of the capital. On the eastern side of this space are the Royal Stables, immense buildings with semicircular fronts, and courts enclosed by handsome iron railings, with lofty gateways, the pediments of which are adorned with sculpture; there are also various courts and ranges of buildings behind. These are divided into the *Grandes Ecuries*, for the carriages and horses of the Royal Family, and the *Petites Ecuries*, for the royal stud, the attendants, &c., but now converted into a barrack for cavalry. The *Grand Court* of entrance, which is 380 feet broad, is separated from the Place d'Armes by parapets of stone, with richly ornamented iron railings, in the centre of which is a gateway, surmounted by the armorial bearings of France. At each end of this railing are groupes of figures, representing victories gained by the nation over Austria and Spain. On each side of the court is a range of buildings; in front of them are sixteen marble statues of the greatest names in French history, twelve of which were removed in 1837 from the Pont de la Concorde at Paris:—Du Guesclin, Bayard—Turenne, Condé — Duquesne, Duguay-Trouin, Tourville, and

Suffren—Ségur, Sully, Richelieu, and Colbert—Massena Jourdan, Montebello, and Trévisé—a union of different periods, fitly preparing the mind for the vastness beyond. In the centre is a handsome colossal equestrian statue of Louis XIV. This court was formerly called the *Cour des Ministres*; beyond it is the *Cour Royale*, which, under the ancient *régime*, was appropriated solely to the carriages of royalty and a few nobles of very high station. Next in order is the *Cour de Marbre*, surrounded by what remains of the old palace of Louis XIII. These buildings are all of red brick, only two storeys high, crowned with balustrades, and adorned with numerous statues, busts, vases, and sculpture. In the centre is a balcony of white marble, supported by eight columns of coloured marble; above it are two figures of Mars and Hercules, which support a clock, used only for announcing the hour of the sovereign's death. The *Cour des Princes*, a small court south of the preceding, divides the part furnished by Louis XVIII. from the southern wing, in which is the *Cour de la Surintendance*, thus named from the offices formerly established here, but now appropriated to the public library, &c., of the town of Versailles. The northern wing includes the *Cour de la Bouche*, in which were the kitchens, and the *Cour du Théâtre*. Beyond the theatre is one of the large reservoirs for supplying the fountains. The *Cour de la Chapelle* and the *Cour des Princes* both lead into the Gardens, and also to the western front of the palace. This magnificent façade consists of a projecting centre, 320 feet in length, and two immense wings, together more than 500 feet long. It is three storeys high, each of which is of a different style. Notwithstanding the exquisite beauty of its details, and the delicacy of the materials, this front has been criticised for the too great length and uniformity it presents, there being throughout the whole extent nothing but a few Ionic columns at intervals to break the sameness; but it is much easier to criticise than to execute. From each end of the great terrace a very fine view of this front may be obtained.

The Interior.—The *Northern Wing* has undergone less change than other parts of the palace. It has at various times been the residence of many distinguished persons, among whom may be mentioned the Prince de Conti, elected king of Poland in 1697, Marshal Villars, the Duke de St. Simon, the Prince de Condé, who commanded the army of emigrants during the Revolution; and the Dukes of Angoulême and Berri, sons of Charles X. In a room on the first floor, adjoining the entrance to the chapel, Cardinal de Rohan was arrested for the disgraceful part he had played about the necklace, purchased in the name of Marie Antoinette, the scandalous stories about which increased so greatly the bitter hatred the mob had already begun to conceive about the Royal family.

The *Historical Museum* is approached from the entrance of the Chapel on the ground floor. The pictures comprised in this collection may be classed thus:—

1. The principal battles of France from the earliest periods.—2. Remarkable historical events.—3. The age of Louis XIV.—4. The reigns of Louis XV. and XVI.—

5. The victories of the Republic.—6. The campaigns of Napoleon.—7. The remarkable events of the Empire.—

8. The reigns of Louis XVIII. and Charles X.—9. The revolution of 1830, and the principal occurrences in the reign of Louis Philippe. Among the portraits are those of all the Kings from Pharamond to his present majesty; of all the Grand Admirals; the Grand Constables, Marshals, and most illustrious officers and generals. In addition to these, all composed of the sons and daughters of the soil, an immense suite of galleries in the upper storey contain portraits of illustrious persons of all countries and in all ages; a long line of busts and statues of eminent people; one of the most interesting as well as beautifully executed which is the well-known figure of Joan of Arc, by the late amiable and deeply-lamented Princess Marie, Duchess of Wurtemberg, and daughter of Louis Philippe; a succession of the tombs of the kings, queens, and princes of France; a series of views of the old baronial castles of

France; and a collection of marine paintings, including some of the most brilliant of the victories of the French navy. In each of these different collections, a chronological order is preserved which greatly facilitates the survey. As in many instances the ancient denomination of the apartments would sound singularly in connection with the subjects contained in them, care has been taken to place the present name besides the former one. In the middle of the long gallery containing the busts, statues, and monuments, is the *Salle des Croisades*, a magnificent Gothic apartment, containing the pictures relating to the times of the Holy Wars. The walls as well as the ceilings are filled with the armorial ensigns of the knights who fought in them. In the middle of the gallery on the first floor appropriated to the statues of the earlier ages, is the *Salle de Constantine*, containing Horace Vernet's large paintings of the reduction of that place; and the *Gallery of Louis Philippe*. At the end of this gallery is the grand entrance to

The *Chapel*.—The architecture of this edifice is remarkably elegant, in the very best style of the period in which it was built. The external dimensions are, 148 feet long by 75 broad, and 90 high. Being so much higher than other parts of the building, the roof, which is richly ornamented with iron-work, may be seen in every direction. The architect is said to have done this in order, if possible, to induce the king to add another storey to the whole palace. The interior has been restored by Louis Philippe to all its original splendour, and is more the representative of former days than any other part of the palace. The pavement is of marble, in mosaic-work; the balustrades of the galleries of marble and bronze gilt. The ceiling is vaulted, and is adorned with richly coloured paintings by Coypel, Lafosse, and Jouvenet; those over the organ and galleries are by Coypel and the two Boullognes. Here was celebrated the marriage of the unfortunate Louis XVI. with the beautiful Marie Antoinette. In the royal pew, in the gallery, are two beautiful bas-reliefs of the Circumcision,

and Christ with the Doctors. There are seven chapels in the aisles, all richly ornamented, and containing fine paintings and bas-reliefs in bronze. In the Chapel of the Virgin are some of the most finished productions of the younger Boullogne. That of St. Charles Borromeo has a bas-relief representing the saint imploring heaven to stay the plague at Milan. In the Chapel of St. Louis is a bas-relief of the king waiting on the poor at table, and a painting representing him dressing his followers' wounds. The high altar is very grand, and has on one side a marble statue of Louis XIII., and on the other one of Louis XIV., each in the act of presenting his crown to the Virgin Mary. The organ is very fine, and is supposed to be one of the best in France. Service is performed here every Sunday. This beautiful chapel fortunately received but little injury during the Revolutionary frenzy.

At the further end of the northern wing, is the *Salle de l'Opéra*. It is 144 feet long, 60 broad, and 50 high; the boxes are divided by Ionic columns into compartments, with richly gilt balustrades. The decorations are crimson and gold, with numerous mirrors and chandeliers. The ceiling was painted by Durameau. There have been several grand fêtes here, the most recent of which were those on occasion of the inauguration of the Historical Museum in 1837, and that given exclusively to the Manufacturers who exhibited their works at the Grand Exposition de l'Industrie Nationale, in 1844. It is said that the expense of a grand performance was upwards of 100,000frs. The theatre is not open to the public without a ticket, which can be obtained by writing to the Intendant of the Civil List.

The *Grands Appartements* occupy the whole of the second storey of the central building looking on to the Garden; those on the north belonged to the King, and those on the south to the Queen. They have all been carefully restored, and contain numerous pictures illustrative of the reign of Louis XIV. The *Salon d'Hercule* was formerly the chapel, in which Massillon and Bossuet were accustomed to preach. The paintings on the ceiling,

which gives the name to the apartment, was executed by Lemoine; it is a representation of the apotheosis of Hercules. A succession of large and handsome rooms follows; the ceilings are ornamented with beautiful paintings, the subjects of which give them their names. The *Salon de Mercure* was formerly the state ball-room. The *Salon d'Apollon* was the Throne Room, in which Louis XIV. and his two successors gave audiences to ambassadors. The *Salon de la Guerre* is devoted to the illustration of the military achievements of Louis XIV., and leads into the *Grande Galerie des Glaces*, a magnificent room, extending nearly the whole length of the central front, and lighted with seventeen large windows, opposite each of which is an arcade, filled with looking-glass; the ceiling, which is vaulted, was painted throughout by Le Brun, who has given allegorical representations of the principal events in the history of Louis XIV. between the years 1659 and 1678. In this gallery the king kept his court with all the grandeur and splendour for which his reign was so remarkable.

Next in succession are the private apartments. The *Cabinet du Roi*, or Council Room, is the room in which Louis transacted his business, and gave audiences to his celebrated ministers. Here his successor signed the famous ordonnance for the expulsion of the Jesuits, and the treaty which put an end to the Seven Years' War; and here sat Louis XVI. when he received the daring reply of Mirabeau to M. de Brézé:—"Go, tell your Master we are here by the authority of the people, and we will not leave unless driven out at the point of the bayonet." The *Chambre à Coucher de Louis XIV.* is a splendid and magnificently decorated apartment. The bed is preserved in which he died, and the remaining furniture has been restored to its original state. In this room is one of Paul Veronese's best paintings, formerly in the Gallery of the Council of Ten at Venice, and brought thence by Napoleon for the especial decoration of this apartment. The *Œil de Bœuf*, or principal antechamber, derives its name from an oval window at one

end, and was the birth-place of many an intrigue among the courtiers, as well as the apartment in which Louis XVI. and his queen "dined in public."* From the rooms immediately adjoining, the visitor (if he have been fortunate enough to procure a special order) is admitted to a suite of apartments called *les Cabinets*, in which the monarchs dwelt in seclusion, free from the restraints to which their elevated station too often exposed them, and, on that account, among the most interesting to those acquainted with their history and that of their favourites, many of the incidents of which will be brought to recollection by the numerous portraits and paintings which meet the eye.

From the *Œil de Bœuf* the visiter re-enters the *Galerie des Glaces*, at one extremity of which is the *Salon de la Paix*, a beautiful room deriving its name from the painting on the ceiling by Le Brun, representing France dispensing peace and abundance wherever her influence extended. Adjoining this is the *Queen's Bedroom*, and other state apartments of the Queen, in one of which, the *Salle des Gardes de la Reine*, the body-guard of Marie Antoinette were butchered by the mob, who came here with the design of wreaking their vengeance on the unfortunate queen. Leading from them is the *Salle du*

* This splendid and imposing ceremony of former days has been most graphically portrayed by Jules David, an eminent French artist of the present day, and exquisitely engraved on wood by John Thompson, one of the most celebrated English engravers now living. It was presented to public notice in England, in the London and Westminster Review for August, 1838, in an article on Wood Engraving, as a specimen of the excellence to which that art has attained. It was afterwards published by the late Count Alexandre de Laborde in his work on "*Versailles Ancien et Moderne*," which appeared in Paris in 1841; by the kindness of the engraver we are enabled to add the following notice of it. The scene represented is the *Salle du Grand Couvert*, with the Dauphin and Dauphine (afterwards Louis XVI. and his queen) "dining in public," and has thus been described by M. de Laborde: "*Le Dauphin dinait seul avec elle (Marie Antoinette), et un jour, remarquant un artiste qui prenait ce moment pour faire son portrait, elle fit écarter la foule pour qu'il pût la mieux voir.*" We strongly advise our readers to see this beautiful and interesting print, the high encomiums pronounced on which by the English reviewer are not in the slightest degree exaggerated.

Sacre, so called from the celebrated picture of the coronation of Napoleon, by David, which adorns it. The *Salle de 1792*, a long gallery, is appropriated to the series of portraits of the leading military men during the Revolution, and under the reign of Napoleon, many of them being represented as in their early days, and as they were known in after-life. From this apartment the visitor is conducted to

The *Southern Wing*, formerly set apart for the use of the children of the monarch, and thence called the *Aile des Princes*. The upper storey of this and the northern wing, as also of the centre, was the residence of the nobility attached to the court. On the first floor is the *Grand Galerie des Batailles*, an immense gallery nearly 400 feet in length, and 42 in width and height, appropriated to the paintings of the battles of the nation from the time of Clovis to the first decade of the present century. Adjoining is the *Salle de 1830*, containing records of the occurrences of that memorable year. Behind, is a gallery, upwards of 300 feet in length, called the *Galerie de Louis XIV.*, appropriated to statues and busts. In the attic storey is a gallery containing portraits of the various members of Buonaparte's family, and his adherents ; and succeeding these are the *Gallery of Royal Residences*, the *Galerie des Marines*, and the *Galerie des Tombeaux*, the names of which point out the objects to which they are assigned.

The apartments in the *Centre* are numerous, and like those already described, splendidly decorated, and adorned with paintings and portraits. For a more detailed account of these, we are reluctantly compelled to refer our readers to the catalogues of the place, and to the admirable work of M. Vatout, already alluded to.

THE GARDENS AND PARK.—These are without blemish, and will excite the utmost admiration; a morning or two will be well and fully occupied in wandering through them, and examining their many and varied beauties; the walks are large, and nicely gravelled; the grass-plots and flower-beds numerous and refreshing to

the eye; the statues are without number, exquisite in grouping and workmanship; the different points of view are superb, and the jets d'eau are the largest and noblest in the world. We shall merely point out a few of the principal attractions, referring the visitor for fuller information to the sources already mentioned. Among these may be named the *Terrasse du Château*, or grand terrace; the *Parterre d'Eau*, or second terrace, commanding a view of the whole garden and park; it contains two oblong basins, from the centre of which rise jets d'eau, and on the borders are twenty-four fine bronze groups of figures; at the end of the terrace are two fountains. The *Parterre du Midi* is in the form of a horse-shoe, and is approached by a flight of white marble steps in the centre.—Below this parterre is the *Orangerie*, a kind of sunken garden, in which the orange and pomegranate trees, planted in immense boxes, are ranged during the summer, and in the winter are removed to the green-houses, which were built after the design of Mansard. Opposite the entrance, in the midst of the largest one, is a fine statue of Louis XIV. One of the orange-trees, called *le Grand Bourbon*, is known to be upwards of four hundred years old, and still appears healthy and vigorous.—The *Allée d'Eau*, skirted with jets d'eau, leads to the *Bassin de Neptune* and the *Bassin du Dragon*, the former of which is the most curious of all the fountains of Versailles. Upon the upper border are placed twenty-two large vases ornamented with bas-reliefs, from each of which rises a column of water; twenty-three other columns are thrown up at the same time from the basin; water also issues from the masks in the sides of the vases. Against the side of the basin are three large groupes in lead—that in the centre representing Neptune and Amphitrite accompanied by nymphs, tritons, and sea-monsters; that to the east Proteus, the keeper of the flocks of Neptune; and that to the west Ocean, resting on a sea-unicorn. At the intermediate angles are pedestals supporting two colossal dragons surmounted by cupids; these groupes throw forth a deluge of water, which is further augmented

by eight grand jets d'eau from the masks and other ornamental parts of the basin.—The *Allée du Tapis Vert* leads to the *Bassin d'Apollon*, which is the next largest in the gardens. Bowers, alleys, and smaller basins and fountains complete this sumptuous park. We think it is as well to remark, that strangers are very likely not to be prepossessed in favour of the fountains from their appearance when not playing; and would recommend that their first visit here should, if possible, be on a day when the waters are in play, and confined to out-of-door attractions. The fountains play frequently during the summer: they are divided into the *Grandes Eaux* and the *Petites Eaux*. The latter are set in operation on the first Sunday of each of the summer months; the former on special occasions, which are previously announced in the public journals; and as they play in succession, the visitor is recommended to follow the crowd as it moves from basin to basin till it arrives at that of Neptune, which always plays last. On these occasions, immense crowds are attracted from Paris and the surrounding country; the town is all bustle; and there is frequently great difficulty in procuring a dinner.

THE GRAND TRIANON is a royal château, in the Italian style and of an elegant form, built by Louis XIV. for Madame de Maintenon. The interior corresponds in splendour with the embellishments of the exterior; but the gardens form the chief attraction; they are laid out in a similar style to those of Versailles; every beautiful shrub and flower of every climate blooms here, rendering it a true picture of faëry land. It is situated at the extremity of the park of Versailles. Napoleon frequently resided here, and formed a road communicating directly with the château of St. Cloud.

THE PETIT TRIANON is at one end of the garden of the Grand Trianon. It was built by Louis XV. as a residence for his mistress, Madame du Barri, and here he was attacked with the disorder of which he died. Louis XVI. gave this mansion to his queen, who had these

gardens laid out in the English style, and took great delight in the retirement of her rural dwelling.

We include these minor palaces under the general head of *Versailles*, as they are in reality only dependencies of the great original from which they sprung.

VINCENNES,

A village a short distance from the Barriers of Paris towards the east, is famous for its forest and its ancient château built by Francis I.; and for its numerous historical associations. It was here that England's heroic king Henry V. breathed his last in the fifteenth century. The donjons of this keep became afterwards a state prison. Charles IX., the infamous hero of the St. Bartholomew massacre, died here in 1574; and in 1777 was imprisoned within its walls the famous Mirabeau. The unfortunate Duc d'Enghien, kidnapped in Germany in 1804, was conducted to this fortress, where on the same night of his arrival, he was condemned to death by a special commission, and shot in the ditch at four o'clock on the following morning; after the Restoration, a monument of great beauty was placed in the chapel of the château to the memory of this unfortunate prince. It is still a state prison, and being also a military dépôt, a considerable force is maintained there. The military mass, performed every Sunday morning at ten o'clock, is highly gratifying. The forest forms a delightful promenade, and is much frequented.

P L A N
FOR
VIEWING THE PRINCIPAL OBJECTS
In Paris

IN SIX DAYS, WITH EASE AND COMFORT.

PARIS, more perhaps than any other capital city, is cut up in its centre by innumerable small streets running off in all possible directions, and so carved and crooked, that not unfrequently, after wading through a host of difficulties, the stranger finds himself, to his great vexation, on the same spot he had passed over only a few minutes previously. It is advisable, therefore, to progress systematically, for the sake of comfort and celerity. We have divided the city into six walks, which we strongly recommend to each visitor; should he be pressed for time, six days will suffice to gain a rapid view of every thing; but if, on the contrary, a long visit is contemplated, he will gain a knowledge of the topography of the city, which will enable him to steer his way in future without any difficulty. Many parts will not require a second visit. As travellers take up their residences in different parts of Paris, we shall adopt the BOURSE as our starting-point. It is the centre of English as well as French interests—the English newspaper being published near it, and *The British Repository of Arts*, in the *Passage Colbert*, in its immediate vicinity, is one of its attractions.

Note.—Be it observed that a tri-coloured flag on a pole issuing from over the gateway indicates a ministry, a public office, a mairie, or a Government establishment of some description or other

FIRST WALK.

ON THE LEFT HAND.

short distance to the left
place de la Victoire, and
ue of Louis XIV. Visit
return to Route.

assage Delorme.

arden of the Tuileries.

rc de Triomphe.

THE BOURSE.

Gallery Colbert
leads to
Rue Neuve des
Petits Champs.

Turn to the LEFT
down the

Rue Vivienne
into the
Palais Royal
by the Steps.

Garden of Palais
Royal.

End of Garden.

Galleryd'Orléans
Walk round and out
through the centre of
the Palace into
Place du Palais
Royal.

Turn to RIGHT.

Rue St. Honoré.

Turn to LEFT at
Rue Dauphin.

Rue Rivoli.

Into the Garden, and
visit Walks.

Leave the Garden
through the centre of
the Palace.

Place du
Carrousel.

Cross the place to
Louvre.

Visit the Gallery with
passport.

In coming forth from
visiting pictures,
cross the square of
the Louvre.

ON THE RIGHT HAND.

Right hand corner the
Grand Colbert.. Right hand
North corner Théâtre du
Palais Royal.

Right hand South corner
Théâtre Français.

296, Church of St. Roch.

The handsomest street in
Paris .. Hotels Brighton,
Windsor, and Meurice ..
Minister of Finance.

Gallery of the Louvre.

ON THE LEFT HAND.		ON THE RIGHT HAND.
Church of St. Germain l'Auxerrois.	<i>Place du Louvre.</i> Turn to RIGHT.	Temporary burial-place of the heroes of July.
Opposite the statue is the place Dauphine, with the statue of General Desaix.	<i>Quai de l'Arcole.</i> <i>Pont Henry IV.</i>	Statue of Henry IV.
Near to the left is the rue aux Fèves, celebrated as the scene of the opening of the Mystères de Paris.	<i>Quai de l'Horloge</i> <i>Marché aux Fleurs.</i> <i>Rue de la Barillerie.</i>	Buildings of the Préfecture, Conciergerie, and Palais de Justice.
At the rear of the Church are several suspension bridges.	<i>Quai des Orfèvres</i> Turn to RIGHT till you reach <i>Rue de Jerusalem.</i> Return back along the Quai to <i>Marché Neuf.</i> <i>Rue de la Cité.</i> <i>Hôtel Dieu.</i>	End of rue de Jerusalem is the Passport Office, necessary to be known.
	<i>Parvis de Notre Dame.</i> <i>The Cathedral.</i> Take an omnibus home.	The Morgue.. Petit Port Entrance to the Hospital

SECOND WALK.

ON THE LEFT HAND.	THE BOURSE.	ON THE RIGHT HAND.
In the far-off corner is the Hôtel des Commissaires-priseurs or Auctioneers .. Théâtre du Vaudeville.	<i>Rotunda of Passage Colbert.</i> The short gallery leads to the <i>Rue Vivienne.</i> Turn to the RIGHT, which leads to <i>La Place de la Bourse.</i> <i>Rue Neuve Vivienne,</i> crossed by <i>Rue St. Marc.</i>	No. 18 is Galignani's Library and Reading-room.
		The handsome building in the centre is the Exchange A few doors to the right of the rue St. Marc is the passage des Panoramas.

ON THE LEFT HAND.		ON THE RIGHT HAND.
<p>Corner of rue Richelieu is ancient Frascati, so celebrated in the annals of abling.</p>	<p><i>Boulevard Montmartre.</i> Turn off to LEFT.</p>	
<p>Corner of rue Marivaux is Opéra Comique.. 25, Les Chinois.</p>	<p><i>Boulevard des Italiens.</i></p>	<p>Corner of the rue Laffitte is the Maison d'Or, a splendid mass of building. In this street reside the principal Bankers, and at the end is the Church of Notre Dame de Lorette.. Café de Paris, corner of rue Taitbout.</p>
<p>Corps de Gardes of the Red Firemen.</p>	<p><i>Boulevards des Capucines.</i> Turn off to the LEFT <i>Rue de la Paix.</i> <i>Place Vendôme and Pillar</i></p>	<p>8, rue Basse des Ramparts .. The Hôtel of the Marquis d'Osmond.</p>
<p>Corner of rue Castiglione Fontaine des Capucins .. Church of the Assumption.</p>	<p><i>Rue St. Honoré</i> crosses. Turn to RIGHT. <i>Rue Royale</i> crosses. Visit the <i>Madeleine.</i> <i>Rue Royale.</i> <i>Place de la Concorde.</i></p>	<p>The Stamp Office. Minister of Justice .. Staff Major of the Town.</p>
<p>At the end of the street is Navy Administration.</p>		<p>368, English Reading-rooms.</p>
<p>The Panorama .. Chapel of the Harbœuf.</p>	<p>In the centre is <i>The Obelisk of the Luxor</i>, to the LEFT is <i>The Garden of the Tuileries</i>, and to the RIGHT <i>The Champs Elysées</i>. The large building facing on the other side of the river is <i>The Palais Bourbon</i>. Turn to the RIGHT when in centre. <i>Avenue of the Champs Elysées.</i> Midway <i>The Rond Pont.</i></p>	<p>A short way up is the Church of the Madeleine. On returning you have to your right the Wesleyan Chapel, formerly the Théâtre St. Honoré. The Navalorama.</p>
		<p>Pavilion of Franconi's horsemanship.</p>

ON THE LEFT HAND.		ON THE RIGHT HAND.
	<i>Barrière de l'Etoile.</i>	
	<i>Arc de Triomphe.</i>	
	<i>Road to Neuilly.</i>	
Entrance to Bois de Boulogne.	<i>Midway.</i>	Chemin de la Revol where the Duke of Orleans met his death in 1842.
Entrance to the parc of the king's private residence.	Turn to RIGHT.	Chapelle St. Ferdinand, point of the fortifications.
	<i>Chemin de la Revolte.</i>	
	Turn to the RIGHT.	
	High road to the	
	<i>Barrière de Roule</i>	
Hôpital Beaujon.. Church of St. Philippe.	<i>Faubourg du Roule.</i>	59, Chapelle Beaujon King's Stables.
Neapolitan Embassy.	<i>Place Beauveau.</i>	Marché du Roule, corner of Avenue de Marigny.
Rue d'Aguesseau .. Visit British Episcopal Church.	<i>Faubourg St. Honoré.</i>	Palais Elysée Bourbo No. 35, British Embassy
	Turn to RIGHT at	
	<i>Rue de Champs Elysée.</i>	Turkish Embassy.
	<i>Place de la Concorde.</i>	
	And wander home.	

THIRD WALK.

ON THE LEFT HAND.		TO THE RIGHT HAND.
	THE BOURSE.	
	<i>Gallery Colbert.</i>	
	Turn to LEFT.	
A short distance to the left is the Church of Les Petits Pères.	<i>Rue de la Vrillière.</i>	Bank of France.
	<i>Rue Croix des Petits Champs.</i>	Savings' Bank.
	Turn to LEFT at	
	<i>Rue Coquillière.</i>	
	Turn to LEFT at	
Post Office.	<i>Rue</i>	
	<i>J. J. Rousseau.</i>	

ON THE LEFT HAND.		ON THE RIGHT HAND.
Fish Market and Butter Market.	<i>Rue Montmartre</i> Turn to LEFT leads to <i>The Halles.</i> <i>Marché des Innocens.</i> <i>Fountain.</i> <i>Rue St. Denis.</i> Turn to RIGHT.	At the end is the Church St. Eustache. Fruit and Vegetable Market.
Fontaine des Victoires.	<i>Place du Châtelet</i> <i>Quai du Gèvres.</i> <i>Quai Pelletier.</i> Cross <i>Pont d'Arcole.</i> <i>Notre Dame.</i> To LEFT round the Church	Pont au Change. Pont Notre Dame.
Place de Grève and Hôtel Ville.	<i>Quai de l'Archevêché.</i> <i>Rue de Bièvre.</i> <i>Rue Montagne Ste. Geneviève.</i> <i>Rue Clotilde.</i> Round <i>The Pantheon.</i> <i>Rue Gouffat.</i> <i>Rue St. Jacques.</i> TO LEFT	Pantheon. Ecole de Droit.
Ecole Polytechnique.. College Henri Quatre.	<i>Rue Faubourg St. Jacques.</i> On leaving the <i>Observatoire,</i> <i>Rue de Biron,</i> <i>Rue de l'Oursine</i> <i>Rue</i> <i>de Mouffetard,</i>	The Maternité.
The Val de Grace.		Church of St. Médard is at the end .. 270, Manufactory of the Gobelin Tapestry.
The Observatoire.		

ON THE LEFT HAND.		ON THE RIGHT HAND.
	<p>Take the <i>Rue d'Orléans</i> To the <i>Jardin des</i> <i>Plants.</i> <i>Museum of</i> <i>Natural History.</i> Leave the Garden by <i>River Gate.</i> Cross over <i>Pont d'Austerlitz</i></p>	<p>At the right is the M nageries.</p>
<p>A few steps to the left is the <i>Halle aux Vins.</i></p> <p>Basin of Canal St. Martin, and the Granary of Abun- dance on the other side of Canal.</p>	<p><i>Rue</i> <i>Contrescarpe.</i></p>	<p>At a short distance in th rue Charenton, 38, is th Hôpital des Quinze Vingt.</p>
<p>A few paces to left is the place Royale.</p>	<p><i>Place de la</i> <i>Bastille.</i> <i>Colonne de Juillet</i> <i>Boulevard</i> <i>Beaumarchais.</i> <i>Boulevard des</i> <i>Filles du Calvaire</i></p>	<p>Omnibus stand, taking yo through the heart of the Ci to the Barrière de Roule.</p>
<p>Jardin Turc.</p>	<p><i>Boulevard du</i> <i>Temple.</i></p>	<p>Théâtre de la Gaïeté Théâtre Cirque Olympique Wax-works.</p>
	<p><i>Boulevard</i> <i>St. Martin.</i> <i>Boulevard</i> <i>St. Denis.</i> <i>Boulevard des</i> <i>Bonnes Nouvelles</i> <i>Boulevard</i> <i>Poissonnière.</i></p>	<p>Le Château d'Eau.</p> <p>Grand Bazaar .. Théât Gymnase.</p>
<p>Théâtre des Variétés .. Passage des Panoramas.</p>	<p><i>Boulevard</i> <i>Montmartre.</i></p>	<p>A new Passage will shortly opened opposite t Panorama, leading to Not Dame de Lorette.</p>

FOURTH WALK.

ON THE LEFT HAND.		ON THE RIGHT HAND.
<p>Fontaine Louvois.</p>	<p><i>Rue Neuve des</i> <i>Petits Champs.</i> TO RIGHT. <i>Rue de Richelieu</i></p>	<p>Bibliothèque du Roi.</p>

ON THE LEFT HAND.

Palace of the Chamber of
Deputies.

Esplanade des Invalides..
Champs de Mars and Ecole
Militaire.

Institution des Jeunes
aveugles .. Couvent des
Capucins .. Hospice des
Femmes Incurables .. Hos-
pital des Menages .. Abbaye
de St. Denis.

*Rue Neuve
St. Augustin.
Place Vendôme.
Rue Castiglione.
Rue de Rivoli.
Place de la
Concorde.
Pont de la
Concorde.*

Turn to RIGHT.
Quai d'Orsay.

Walk up *Champs de
Mars* round the
Military School to
*Place de
Fontenay,
Avenue de Saxe,
Place de Breteuil*

Rue de Sèvres.

*Rue du Vieux
Colombier.
Place St. Sulpice
and Church.*

*Rue Servandoni.
Rue de Vaugirard
Gardens of the
Luxembourg.*

Leave Gardens by
the left side.

*Rue de l'Est.
Rue de la Harpe*

Return to
*Rue de l'Ecole de
Médecine.*

*Rue des
Boucheries*
leads direct to the

ON THE RIGHT HAND.

Pont des Invalides.. Pont
de Jena.

At a short distance is the
Artesian Well of Mr. Mulot..
Abattoir Grenelle.

Hôpital de Necker .. Cha-
pelle St. Vincent de Paule.

Seminaire de St. Sulpice.

Palais du Luxembourg.

At the end of the Garden
is the Hôpital des Enfants
Trouvés.

Palais des Thermes.

College of Physicians.

The corner house of the
rue de Paon, was where
Marat was killed by Charlotte
Corday.

College of Surgeons.

ON THE LEFT HAND.		ON THE RIGHT HAND.
	<i>Abbaye</i>	
	<i>St. Germain,</i>	
	<i>Rue St. Germain</i>	
	<i>des Prés,</i>	
	<i>Rue des Petits</i>	
Palais des Beaux Arts.	<i>Augustins,</i>	
	<i>Quai Malaquai.</i>	
	TO RIGHT	
Pont des Arts.	<i>Quai Conti.</i>	The Institute.. The Mint
	<i>Pont Neuf.</i>	
	<i>Rue de la</i>	
	<i>Monnaie.</i>	
	<i>Rue de Roule.</i>	
Meat Market.	<i>Rue des</i>	
	<i>Prouvaires.</i>	
	<i>Church of St.</i>	
	<i>Eustache.</i>	
	To the LEFT leads to	
	<i>Halle au Blé.</i>	
	<i>Rue Coquillière.</i>	

FIFTH WALK.

ON THE LEFT HAND.	THE BOURSE.	ON THE RIGHT HAND.
	<i>Passage Colbert.</i>	
	<i>Rue Neuve des</i>	At the opening of r
	<i>Petits Champs.</i>	Mehul is seen the Théâ
	Turn off to RIGHT at	Ventadour or Italian Thea
	<i>Rue Gaillon.</i>	
	<i>Rue de la</i>	
Fontaine Louis Le Grand.	<i>Michodière.</i>	
	<i>Boulevards des</i>	
Corner of rue Neuve des	<i>Capucines.</i>	Corner house Bains C
Capucines is the Hotel of the	Follow <i>Boulevards</i> to	nois.
Minister of Foreign Affairs.	LEFT.	
	<i>Madeleine.</i>	
	<i>Flower Market</i>	Branch Post Office.
	To the rear of the	
	<i>Church.</i>	
	<i>Rue Tronchet.</i>	

ON THE LEFT HAND.

Turn off to LEFT at
*Rue Notre Dame
de Grace.*

Go through the
Expiatory Chapel
TO LEFT.

Rue d'Anjou.

Turn to RIGHT.

Rue Pepinière.

TO RIGHT.

ébarcadère of Railroad to
sailles, St. Cloud, and St.
main, Rouen, &c.

Rue St. Lazare.

By Railroad to
St. Cloud.

See *Park, Palace,
Bridge, Sèvres Por-
celain Manufactory,*
and take Railroad at
station of *Sèvres* for
Versailles.

Return to PARIS by
the Railroad of
Rive Gauche.

*Barrière du
Maine.*

Take the *Boulevards*
to the LEFT.

*Boulevards des
Fourneaux.*

*Boulevard
Vaugirard.*

*Boulevards des
Palaissons.*

To the *River.*

Turn to RIGHT till
Pont de Jena.

Quai de Billy.

At the entrance of
the *Champs Elysées*
the House of
François Premier.

Champs Elysées.

Home.

ON THE RIGHT HAND.

Iron railing leading into
grounds of the Expiatory
Chapel.

Not far from the *Barrière*
to the right is the *Cimetière*
de Mont Parnasse.

Barrière l'Ecole Militaire.

Pompe à Feu.

SIXTH WALK.

ON THE LEFT HAND.

ON THE RIGHT HAND.

Church of St. Thomas
d'Aquin.

Palais Royal.
Rue St. Honoré.
Rue de Rohan.
Place du
Carrousel.
Quai du Louvre.
Pont Royal.
Rue de Bac.
Rue St. Vincent
de Paule.

Rue St. Thomas
d'Aquin.

Back to
Rue de Bac.
Off to RIGHT in
Rue St.

Dominique.
Crossed by
Rue de

Bourgogne.
Turn to RIGHT to
Palais de la
Chambre de
Députés.

Quai d'Orsay.

Back to
Place de
Carrousel.

And take Omnibus to
Père la Chaise.

Visit the *Monuments*

On returning enter
by

Rue de la
Roquette.

On to the *Boulevards*
Take on the LEFT
hand side

Rue du Pas de
la Mule.

Rue de l'Echarpe.

Musée de l'Artillerie.

Ministère de la Guerre.

Palais de la Légion
d'Honneur.. Palais du Co
seil d'Etat.

Prison des Jeunes Détenus
Near to here to left, is
Abattoir, in Avenue Pa
mentier.

Pass here the place Royale

Prison of La Roquette.

ON THE LEFT HAND.		ON THE RIGHT HAND.
Back of Prison de la Force.	<i>Rue Neuve Ste. Catherine.</i>	
	<i>Rue des Francs Bourgeois.</i>	
Mont de Piété.	<i>Rue de Paradis.</i>	Archives Royales. At the back of this building is the Royal Printing Office, entrance in the rue Vieille du Temple.
	The New Street <i>Rue Rambuteau,</i>	
57, Hôtel de St. Aignan, one of the largest of the mansions of the old nobility.	Crossed by <i>Rue Ste. Avoye.</i>	In rue Ste. Avoye right and left are some of the old mansions of the early nobility.
	To the LEFT is <i>Rue Gravilliers</i>	
	Leading to <i>Rue St. Martin.</i>	Church of St. Nicholas des Champs.. Conservatoire des Arts et Métiers.. Mairie of Seventh Arrondissement.
	Turn to RIGHT. <i>Rue St. Martin.</i>	
	<i>Boulevards.</i>	
	TO LEFT. <i>Boulevard St. Denis.</i>	
	<i>Boulevard Bonnes Nouvelles</i>	
	TO RIGHT. <i>Rue Hauteville.</i>	
	<i>New Church of St. Vincent de Paule.</i>	
	TO LEFT. <i>Rue Faubourg Poissonnière.</i>	
	Turn to RIGHT and reach <i>Outward Boulevard.</i>	To right rue Lafayette.

ON THE LEFT HAND.		ON THE RIGHT HAND.
	<p>Between <i>Barrière Blanche</i> And <i>Barrière Clichy,</i> TO RIGHT is <i>Cimetière de</i> <i>Montmartre,</i> <i>or North.</i></p>	
<p>Ancient Gardens of Tivoli .. The Prison for Debtors.</p>	<p>Enter Town by <i>Rue de Clichy.</i></p>	
	<p><i>Rue de la</i> <i>Chaussée d'Antin</i> <i>Boulevards.</i> And this comprises almost every point of any curiosity in PARIS.</p>	

A P P E N D I X.

WEIGHTS AND MEASURES.

THE system of *Weights and Measures*, by which all official and commercial business is conducted, is called the *Metrical* or *Decimal*; it was first introduced into practice in 1795, and finally confirmed by a law passed in 1840. It derives its name of *Metrical* from the *mètre*, which is one ten-millionth part of the arc of the meridian from the pole to the equator, and the basis of all other weights and measures. It is called the *Decimal*, as all the other measures are either divisions or multiplications by *tens* of this unit. Much difficulty has been experienced by Government in enforcing the adoption of this system, but the advantages of uniformity are now beginning to be perceived, and in a short time will triumph over the present prejudices in favour of the former system. It may be mentioned as an assistance to the memory, that the terms of increase or multiplication are derived from the Greek, while those of decrease or division take their names from the Latin.

In *Long Measure*, the Decamètre is 10 mètres, the Kilomètre 1000, and the Myriamètre 10,000. The Decimètre is the tenth, the Centimètre the hundredth, and the Millimètre the thousandth part of a mètre. In *Land Measure*, the Centiare is a square mètre, the Are is 100 square mètres, and the Hectare 10,000. And in *Square Measure* the Stère is a cubic mètre, and the Decistère the tenth part of the same.

In *Dry and Liquid Measure*, the Litre, which contains a cubic decimètre, is the basis of all the other measures of quantity.

In *Weights*, the Kilogramme, the weight of a cubic decimètre of water at the temperature of $39^{\circ} 12'$ of Fahrenheit, is the foundation of the other quantities, both large and small.

The following Tables, extracted from the *Annuaire des Bureau des Longitudes*, show the value of the French Measures and Weights as compared with the British.

LONG MEASURE.

<i>French Name.</i>	<i>French Value.</i>	<i>British Value.</i>
Mètre		3.2808992 feet, or 1.093633 yard
Millimètre ..	1-1000th of a mètre	.03937 inch
Centimètre ..	1-100th ditto ..	.393708 inch
Decimètre ..	1-10th ditto ..	3.937079 inches
Decamètre ..	10 mètres	10.93633 yards
Kilomètre ..	1000 ditto	1093.633 yards
Myriamètre..	10,000 ditto	6.2138 miles.

SQUARE MEASURE.

<i>French Name.</i>	<i>French Value.</i>	<i>British Value.</i>
Centiare..	1 square mètre ..	1.196033 square yards
Are.....	100 ditto	119.6033 square yds. or .098845 square rood
Hectare ..	10,000 ditto	9.8845 sq. roods, or 2.471143 square acres.

MEASURES OF QUANTITY.

<i>French Name.</i>	<i>French Value.</i>	<i>British Value.</i>
Decilitre	1-10th of a cubic decimètre	.17608 pint
Litre	1 cubic decimètre	1.760773 pint
Decalitre	10 ditto	2.20097 gallons
Hectolitre	100 ditto	22.00967 ditto
Kilolitre	1000 ditto	220.09668 ditto

WEIGHTS.

<i>French Name.</i>	<i>French Value.</i>	<i>British Value.</i>
Decigramme	1-10,000th of kilogramme....	1.5438 gr. troy
Gramme	1-1000th ditto	15.438gr.troy, or 0.643 dwt.
Decagramme	1-100th ditto	6.43 dwt. troy
Hectogramme	1-10th ditto	3.2 oz. troy, or 3.52 oz. avoird.
Kilogramme	2.6803 lb. troy, or 2.2055lb.avoid.
Quintal	100 kilogrammes	1.97 cwt.
Millier	1000 ditto, or 1 French ton	19.7 cwt.

MONETARY SYSTEM.

THE coins circulated in France, are, as in other European countries, of gold, silver, and copper. The *gold coins* are pieces of 40 frs. and 20 frs. Those struck by Napoleon Buonaparte were called Napoleons and double Napoleons, and those by the Bourbons, Louis d'Or; and even now keep their respective names, though more commonly all are indiscriminately entitled by the much-cherished name of Napoleon. Owing to the supply of gold coin being inadequate to the demand, occasioned by its convenience, it is always at a premium of from 7fr. to 9fr. for every 1000 frs. The *silver coins* are the franc, half, and quarter franc, the two and the five franc pieces. The *copper coins* are the centime, 5 centimes or 1 sou, and the décime or 2 sous.*

The Bank of France only issues two kinds of notes, those for 500 and 1000frs., which are convertible into silver at the Bank, on demand, subject to a charge of three sous for the bag in which the silver is given.

Accounts are kept in Francs, each franc being divided on the decimal system, and containing 10 décimes or 100 centimes; and in reckoning, instead of stating 25 or 50sous, it is written 1fr. 25c., or 2fr. 50c.

When the exchange between England and France is at *par*, the sovereign is considered equivalent to 25frs.; but at Paris and many of the provincial towns the exchange varies from 25fr. 30c. to 25fr. 50c., and is sometimes even a few centimes more in favour of England.

BANKERS

To whom Money may be transmitted through a London Banker.

<i>Boulogne</i>	Achille Adam	Coutts and Co.
„	Alexander Adam and Co. . .	Lond. & West. Bank.
„	Toussaint Prenel	Bult, Son, & Co.

* In addition to these coins, there still continue in circulation, remains of the revolutionary money, of baser metal, consisting of coins passing for 30 and 15 sous. There are also copper and mixed metal coins of the same era, passing for a liard, two and six liards; but they are being withdrawn from circulation.

<i>Calais</i>	Bellart and Fils	Bult, Son, & Co.
<i>Havre</i>	Doubois and Co.	Lond. & West. Bank.
<i>Paris</i>	{ Madame Callaghan and Son, }	{ Lon. & West. Bank.
	{ 40, rue Neuve des Mathurins }	
"	{ James Coppinger, 7, rue }	{ Curries & Co.
	{ Neuve Ste. Croix }	
"	Malachi Daly, 8, pl. Vendôme	Glynn, Hallifax, & Co.
"	{ J. Laffitte and Co. 19, rue }	{ London Joint Stock
"	{ Laffitte }	{ Bank.
"	{ Rothschild, Brothers, 15, rue }	{ N. M. Rothschild
"	{ Laffitte }	{ & Sons

There are several other firms besides these, who also have correspondence with London; but for all ordinary money transactions likely to be required by the visitor, we have named those most usually applied to. Persons, however, intending to make a long stay in France, or to proceed from Paris to other parts of the Continent, will find it advantageous to procure the Circular Exchange Notes of Messrs. Herries, Farquhar, and Co. of St. James's Street, London, which are payable in most towns in Europe, and the most convenient mode of being provided with funds.

MISCELLANEOUS INFORMATION.

ENGLISH CLERGYMEN,

Right Rev. Bishop LUSCOMBE, 19, rue des Vignes, Champs Elysées

Rev. Dr. HALE, 17, rue des Vignes

Rev. G. LEFEVRE, 14, rue Montaigne

Rev. R. LOVETT, 19, rue Marbœuf.

ENGLISH PHYSICIAN,

Sir R. CHERMSIDE, 1, *bis*, rue Taitbout.

ENGLISH SURGEONS,

Mr. PACKMAN, 6, rue de Castiglione.

Mr. STEVENS, (*Dentist*.) 26, rue Neuve du Luxembourg.

ENGLISH COUNSEL,

C. H. OKEY, Esq., Counsel to Her Britannic Majesty's Embassy, 35, rue Faubourg St. Honoré.

HOTELS.*

- D'ANGLETERRE, 18, rue des Filles St. Thomas
 †BATH, 52, rue de Rivoli
 †BEDFORD, 323, rue St. Honoré
 †BRIGHTON, 30 *bis*, rue de Rivoli
 †BRISTOL, 5, place Vendôme
 BRISTOL, 22, rue Fontaine Molière
 CANTERBURY, 24, rue de la Paix
 DOUVRES, 22, rue de la Paix
 DES ETRANGERS, 3, rue Vivienne
 †EUROPE, 46, rue de Rivoli
 HOLLANDE, 16, rue de la Paix
 LILLE ET ALBION, 40, rue St. Thomas du Louvre
 †MEURICES, 42, rue de Rivoli
 MONTMORENCY, 20, *bis*, Boulevard des Italiens
 †DES PRINCES, 109, rue Richelieu
 †RHIN, 4, place Vendôme
 ST. PHAR, 32, Boulevard Poissonnière
 †SINET, 52, Faubourg St. Honoré
 DE TOURS, place de la Bourse
 TUILERIES, 6, rue de Rivoli
 VICTORIA, 3, rue Chauveau-Lagarde
 †WINDSOR, 38, rue de Rivoli.

Besides these Hotels, there are English Taverns and Refreshment Rooms, and Board and Lodging Houses,† for visitors, specially appropriated to the English. Of these the following may be named :—

- BYRON'S, 2, rue Favart
 THE BRITISH, 112, rue Richelieu
 ARROWSMITH'S, 6, rue St. Marc
 HANCOCK'S, 6, rue Favart
 THE SHADES, 50, rue de Rivoli

* Should the visitor, while staying at an Hotel, require the services of a porter, he has only to request that one (*commissionaire*) be sent for, as they are to be found in waiting at the corners of most of the principal streets, and may be depended upon for punctuality and faithfulness, as well as for moderation in charge, which varies according to circumstances, from 10 to 30 sous.

† These Hotels from the splendour of their establishments, are considered first rate.

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